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ABSTRACT

This book presents a concise history of the first 100 years of development of the school of speech at Northwestern University (Illinois). Following an introduction that provides an overview of the school, the first chapter focuses on both the efforts of Robert McLean Cunnock to found a school of oratory on the principles of elocution and the school's first years under his direction (1878-1913). Chapters two and three discuss the administration of Cunnock's successor, Ralph Brownell Dennis, and his efforts to broaden the school's curriculum (1913-1942). The administrations of the third dean, James H. McBurney (1942-1972), and of his successor, Roy V. Wood (who is the current dean), are explored in the fourth chapter, as is the school's departmentalization into the areas of interpretation, public speaking, theatre, speech reeducation, and radio. Chapter five presents brief biographies of the faculty members of the school's 100 years and describes the changes in educational focus brought about by these instructors, while chapter six deals with notable alumni of the school. Chapter seven describes the numerous organizations stemming from and associated with the school. A concluding chapter speculates on the future of the school and is followed by a list of the faculty members and the dates of their appointments to the university. (HTH)

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Northwestern University School of Speech: A history

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Lynn Miller Rein

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To all those who have been a part of the School of Speech of Northwestern University

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LMR
Winnetka
October, 1980



Introduction: *An elocutionist's dream*

1

The School of Speech of Northwestern University had its beginning more than 100 years ago as the single elocution course of a Scottish immigrant, Robert McLean Cumnock. An ambitious entrepreneur, Cumnock developed his course into a school, the School of Oratory, and his school into an important part of the university. This book is about Cumnock's dream, how it began and how it developed, and the many people who contributed to the distinctive reputation of the School of Speech of Northwestern University.

In 1868, when Robert Cumnock accepted positions on the faculties of Garrett Theological Seminary and Northwestern University, it is not likely that he foresaw the eventual outcome of that decision. However, his flair for elocution, combined with his canny business sense, paved the way for the development of a curriculum that led to a certificate in elocution. That curriculum became such a popular course of study that, by 1894, Cumnock had secured permission from the Northwestern trustees to raise funds for financing his own building, constructed for the exclusive use of his students. Although development of an autonomous department of speech instruction was not unheard of in those days, neither was it typical. Further, elocution was fast fading from respectability in the academic community. Harvard no longer required it in the course of study after 1873, and such schools as the School of Oratory at the University of Texas included a disclaimer in their catalogs to the effect that their objective was *not* to train elocutionists.



Above: Robert McLean Cumnock as he appeared in the 1877 class album

Left: Downtown Evanston, c. 1876, at Fountain Square, looking east from Bevison Avenue

All this activity was of no import to Cumnock, however. During his entire career, he ignored the general state of the profession. Unmindful of regional or national trends towards other aspects of speech and away from elocution, Cumnock resolutely did things his way, a way that had worked in 1878 and that continued to charm his students long after his retirement from full-time teaching.

Cumnock's teachings seemed to transcend elocution, providing another dimension just by the force of his personality. When he finally turned over the school to Ralph Brownell Dennis in 1913, he had imprinted the name of his institution on a nationwide audience. And he was fortunate in his successor, for Ralph Dennis realized that if it were to survive, the school needed more substance in its curriculum.

This practical dreamer introduced modern rhetoric and public speech, theater and drama, children's theatre, speech re-education, the speech clinic, and the National Institute for high school students. . . . At the beginning of the century Dennis stood astride the old and the new, and that brought the School to a position of leadership in the entire field. . . . One of his valuable assets (and one which in itself is a mark of greatness) was to gather strong men around him and to enlist their cooperation, inspire them with ideas, and give them responsibility.¹

The dean who followed Dennis — James McBurney — had to oversee an even more complex operation. But throughout the evolution of the school, the people who were needed were there. It was the sum of these people, working together, that brought results. The current dean, Roy V. Wood, is only the fourth leader of the school in its 102-year history. Growth has been so dramatic that enrollment in the School of Speech exceeds that of many small colleges, such as Oberlin or Macalester. When the school is viewed in its totality, it stands as a unique phenomenon, a landmark institution begun by an elocutionist Scotsman.

Throughout its 100 years, the School of Speech has been a major influence in speech and communication theories and application. On the faculty have served men and women who discovered new theories, wrote seminal articles and textbooks, and mounted trend-setting productions. During these same 100 years, thousands of speech students have contributed to the quality and understanding of speech and communication in cultures all over the world. Alumni have developed therapy for learning disabilities, argued precedent-setting legal cases, become national leaders in radio and television broadcasting, distinguished themselves as actors and actresses, and influenced millions through their teaching.

The importance of the school to the understanding of the communicative arts has

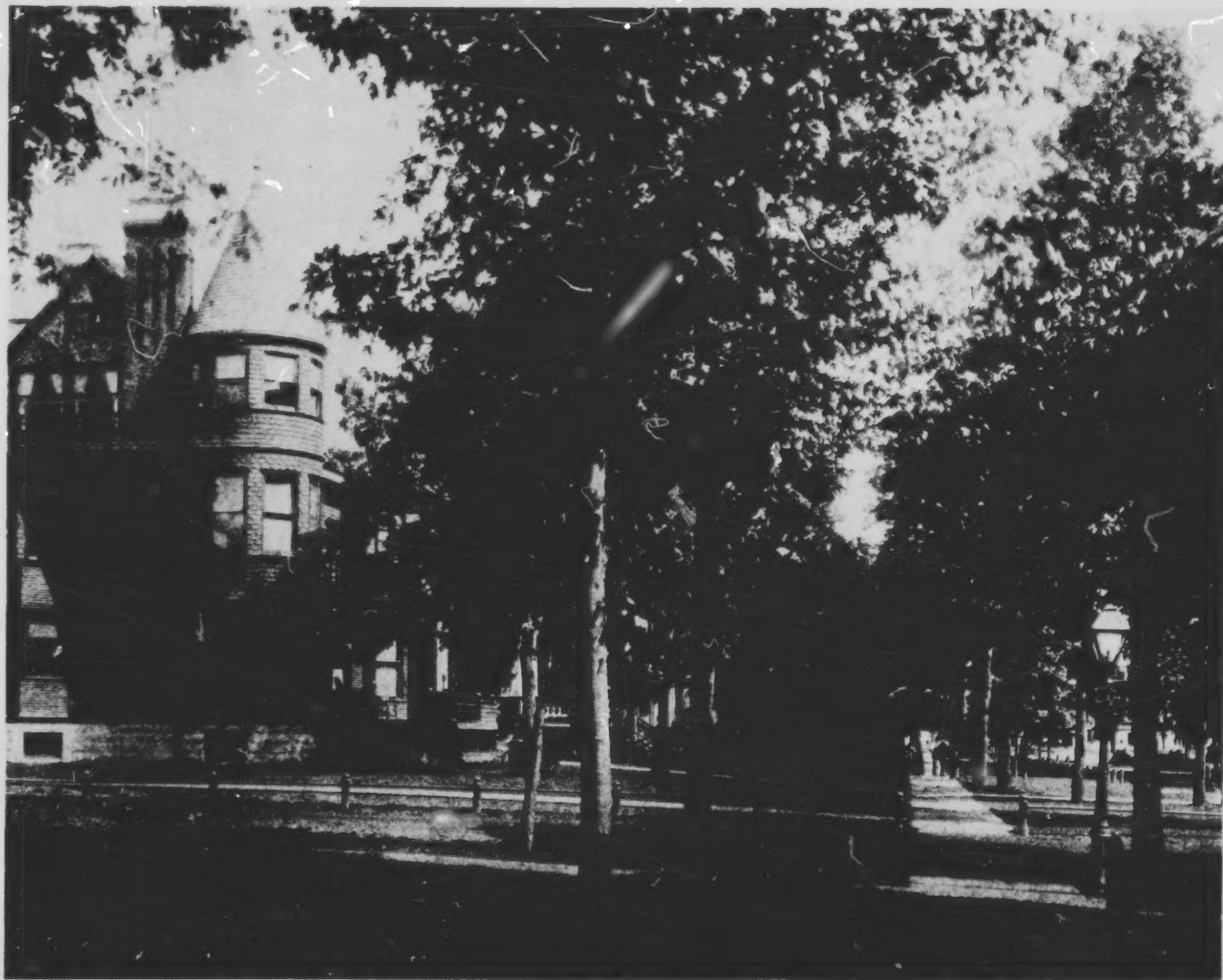
been incalculable. In its 100 years, the school has educated thousands of men and women. The faculty has included nearly 400 members, who have produced numerous books and articles, and given countless lectures and presentations. In 1976-77, for example, the faculty published 8 books, and 82 articles, book chapters, and reviews. The members presented 212 papers and lectures, served on 25 national committees, held 29 editing positions with professional journals, served on 32 university-wide committees and 7 federal review panels, and received 27 special honors and awards.²

The School of Speech owes some of its prominence to the particular organizational structure of Northwestern University. Though it actually began as a single course in the College of Liberal Arts, eventually it became the School, not the Department, of Oratory, and then of Speech. Very early, Northwestern developed a system of separate schools rather than one single, all-encompassing, liberal arts complex. The School of Speech is part of a university that includes schools of education, journalism, music, liberal arts, and technology, that, like the School of Speech, serve both undergraduates and graduates. There are also the professional schools of medicine, dentistry, management, and law. The concept of the school, as an entity, is an important part of Northwestern's philosophy. It serves as a tool to decentralize decision making. For example, each school has its own dean and budget, and the power to make most of its own academic and financial decisions. Though all deans are answerable to the central administration and the board of trustees, they exercise considerable control over their schools. As a result, each school, to some degree, bears the personal imprint of its dean.

Because of their autonomy in the School of Speech, all four leaders have had enormous influence in setting policy for speech training and education. Through his selection of faculty and his decisions on programming, each dean has shaped the school. The marked style of each man has led the school in a specific direction: growth with Cumnock; consolidation and respectability with Dennis; specialization and depth with McEurney; and maturity and professionalism with Wood.

Through the school's first 100 years, the deans and faculty have wrestled with major issues. Strong personalities have often conflicted with programs. Performance has often challenged theory. Specialization has seemed, at times, to be at war with general education. All these conflicts and more have molded the School of Speech experience.

The tension between the school as a whole and the needs of the individual departments has been one crucial struggle. When the students met under one roof in Annie May Swift Hall and fulfilled common requirements, there was a feeling of unity in the



school. With the development of departments — Public Speaking, Theatre, Interpretation, Speech Re-education, Radio, and Speech Education — students not only met in many different campus buildings, they began to have different course requirements in their majors. Some depth of instruction was gained; some fellow feeling was lost. At faculty meetings, each department has steadily built an imposing list of courses to teach its students better and accommodate the talents of new, well-trained faculty. And competition between departments has resulted. These struggles and arguments have served to make the school more complex.

Today, in each department, students enroll in courses that meet their specific needs. In the fall quarter of 1979, Speech Education offered nine separate courses; Interpretation thirteen; Communication Studies twenty-eight; Radio, Television, and Film thirty; Theatre thirty-three; and Communicative Disorders sixty-one. These courses range from small seminars on learning problems to multi-media lectures in popular culture. Though academically diversified and geographically spread over campus, the School of Speech is deeper scholastically than ever before. What is remarkable about the school is the way in which conflicts, discussions, crises, and unexpected developments have merged to enhance and enrich the school. This book is about the problems, the triumphs, the disappointments, the satisfactions, and above all, the people who have helped define the School of Speech of Northwestern University.

Left: Robert Cumnock's opulent residence at Hinman and Clark, c. 1887



Chapter one: The Cumnock years

7

The School of Speech of Northwestern University owes its existence to the tenacity of one man, Robert McLean Cumnock. Because of this man's professional ambition and personal magnetism, the School of Oratory that he founded evolved from a course of study in elocution to become the leading institution that it is today.

The relationship between the school and Cumnock was mutually beneficial. In its early years the school depended directly on the vigor of its founder while the highly energetic Cumnock found in the school the opportunity to establish what has become one of the most influential communication centers in the country.

Cumnock's background

Robert McLean Cumnock's humble beginning in Ayr, Scotland, in 1840 could not have portended what his future would hold. When he was a youngster, his family emigrated to Lowell, Massachusetts, where his father worked in the textile mills. About thirteen years later the family moved to a New Hampshire farm that Cumnock and his brothers worked, while his father continued as a mill hand in Lowell. From the beginning, Cumnock seemed destined for a life different from his father's, a life that included formal education. In 1860, after saving money he earned by doing occasional mill work, Cumnock enrolled at Wilbraham Academy, a Methodist preparatory school in Massachusetts. Because his entrance to Wilbraham had been delayed while he saved

Left: The Evanston campus of Northwestern University in the winter of 1878

8 money to pay his tuition and living expenses, Cumnock was older than most of the other students. Perhaps his maturity and seriousness of purpose engaged the attention of the school's headmaster, the Reverend Miner Raymond. At any rate, the two became friends, and Dr. Raymond encouraged Cumnock to develop his obvious talent for emoting, a talent that was to influence the course of his life.

There is an account, of dubious authenticity, that suggests that with 1861 and the onset of the Civil War, Cumnock's story might have come to an end. According to one biographer, Grace Mattern, Cumnock enlisted for three months' duty with the Sixth Regiment, and then reenlisted with the Twenty-third Regiment of Massachusetts. Later, soon after he had returned to civilian life and the academic community, that regiment was virtually destroyed at the Battle of Newbern in North Carolina. Whether that account is accurate or not, we do know that throughout his life, Cumnock was reluctant to talk about his part in the Civil War, and it is uncertain whether he actually participated.

By 1864 Cumnock had graduated from Wilbraham and matriculated at Wesleyan University, the Methodist school in Connecticut that produced such key Northwestern people of the early period as the university's first president, Clark Finnman, and faculty member Oliver Marcy. That same year, Raymond resigned his headmastership to join the faculty of Garrett Biblical Institute in Evanston, Illinois, a move that proved to be fortuitous for Cumnock.

Cumnock's education at Wesleyan was firmly grounded in the field of speech. The general course work there emphasized public speaking and debate. During the freshman year, the stress was on elocution; in the sophomore year, it was on declamation and essays; the junior year focused on forensics, which combined with original declamation in the senior year. Cumnock approached his studies earnestly, practicing for hours to develop the force and animation that would serve as an inspiration to his students in the years to come. His efforts brought immediate rewards as well. During his junior year, he won the President's Prize for Excellence in Elocution as the best speaker in his class, and as a senior he was given the Rich Prize for the outstanding composition and delivery of an English oration.¹

Perhaps some of his success as an orator was due to his attentiveness in observing behavior and using the knowledge gained thereby in his interpretation. An early story of his method of observation describes Cumnock during his college days awakening his sleeping roommate with a sudden cacaphony of sound from falling pots and pans. At the victim's side stood Cumnock, carefully recording the facial expressions and other reactions of his startled roommate.

Cumnock's early years in Evanston

Upon graduation from Wesleyan in 1868, Cumnock found a natural career opportunity at Garrett Theological Seminary where his mentor, Miner Raymond, had joined the faculty four years earlier. Although Garrett and Northwestern University were never formally connected, the Garrett campus is surrounded by the Northwestern campus and, historically, the members of their boards of trustees had included the same people. Since Raymond had been with Garrett for long enough to have become well acquainted with those trustees, it was easy for him to nominate the appropriately trained Cumnock to fill a position as professor of elocution and oratory at Garrett. At the same time, and for as long as Cumnock remained in Evanston, he filled a similar position at Northwestern University, as well. On September 2, 1868, the Board of Trustees of Northwestern "voted that Mr. Robert McLean Cumnock be engaged to teach elocution in the University, according to an arrangement made with him by Professor Wheeler, at \$3.00 a week."² In addition, Cumnock was on the faculties of the Preparatory School and the School of Music.³

Implicit to Cumnock's employment was his religion. According to the Garrett Charter, "The doctrines taught in said institution shall conform to and be in harmony with the doctrines held and maintained by the Methodist Episcopal Church, as embraced in her Articles of Religion."⁴ So it was fortunate that by this time Cumnock, who had been reared as a Presbyterian, had accepted the doctrine of Methodism. This action was much to his father's chagrin, for he reportedly commented, "The Methodists, Robert, are a vera veesionary fowk. They're like an empty wagon gawn over the road on a 'frosty mornin'; it make a great deal o' noise, but there's no much in it!"⁵ Despite the elder Cumnock's uneasiness over what he perceived as his son's defection from the faith, the influence of Cumnock's family and background had set his pattern of hard work and perseverance long ago. It was a pattern that would serve him well as he began what was to become a lifelong commitment to the Evanston campus of Northwestern University.

Interest grows in Cumnock's courses

It was a tribute to Cumnock's elocutionary skill that his classes were soon among the most popular offered in the university. Apparently the administration appreciated his efforts, for in 1869 the trustees voted to increase his annual salary to \$300 for that year. As the enrollment in his classes grew, so did the demand for him to provide private instruction to individual students, for which he earned \$2.00 an hour.

In addition to his academic responsibilities, Cumnock found time to build a solid

10 reputation as a platform performer, making frequent appearances outside the university. In an age that preceded Marshall McLuhan's generation and most of its electronic gadgetry, the American public relied heavily on the speaker's platform for its intellectual stimulation. The only possible brush with "culture" for these people was attendance at a lecture performance in a nearby town. Various lecture companies sprang up in the midwest during this period. All had been inspired by the well-known eastern forerunner, the Chautauqua, established in 1874. Originally developed in upstate New York as a summer school emphasizing Bible study, imitations and branches appeared throughout the country. Cumnock was influential in the Chautauqua organization, not only as a public reader, but as an advisor. Chautauqua President George E. Vincent later recalled:

Doctor Cumnock was one of the salient figures at Chautauqua and contributed conspicuously to the high platform standards which were established during the period of his activity. I do remember that we always consulted him about the readers to be invited to Chautauqua. He was magnanimous in his personal attitude but scrupulous in recommending only men and women in whose professional ideals and integrity he had confidence.⁶

Not only did his Chautauqua and other appearances bolster his income, but his celebrity served as informal advertising for his elocution classes at the university.

Other factors generated interest in his teaching as well. In 1870, the first permanent building on campus, University Hall, opened and Room 20 became Professor Cumnock's headquarters. Since the building housed both the college library and the chapel, it was the focus of much campus activity. Undoubtedly there were some students who became interested in elocution while engaged in other activities in the building. More important, the decision in 1869 to admit women to the university added significantly to the potential enrollment for Cumnock's courses because oratory, for reasons that will be noted later, was popular with female students.

The year 1876 brought a crisis to the university, when financial setbacks forced severe curtailment in instruction. Many faculty members were asked to assume additional course loads, and acting President Oliver Marcy made particular mention of two:

Special acknowledgement of obligations is due Dr. Raymond, who heard the Senior Class recite five times a week during most of the year for which he received no pay. The class recited with a class the Doctor was hearing at the Garrett Biblical Institute, but it involved additional labor and care.

It was Professor Cumnock's understanding that the small amount appropriated for his services was meant to cover only the usual instruction in Elocution, but he taught English Literature for the first term of the year.⁷

The nation's economy improved after that year, the university recovered its equilibrium, and Cumnock's course continued its vigorous activity. His public reading career continued to thrive as well, gaining him national stature and, locally, his participation became an intrinsic part of Northwestern's commencement exercises.

In 1878, A. C. McClurg & Co. published Cumnock's *Choice Readings*, an anthology that he was to revise several times. Cumnock divided this book into ten sections, each of which provided readings that allowed a student to exercise a particular aspect of his or her training. Part I, "Pathetic Selections," contained, for example, a poem called "A Death-Bed." Part II, "Solemn Selections," included "Thanatopsis." Part III, which grouped readings about serenity, beauty, and love, contained "Endymion." Part IV contained narratives, further classified into descriptive narratives, featuring excerpts by Dickens, and didactic narratives, featuring "Hamlet's Instruction to the Players." In Part V, a student could choose from "Gay and Animated Selections" by reading "The Daffodils." Part VI, "Humorous Selections," included "The One-Hoss Shay." Part VII, "Grand, Sublime, and Reverential Selections," included "The Lost Chord." The next part, "Oratorical Selections," contained Lincoln's "Address at Gettysburg Cemetery." "The Charge of the Light Brigade" was a natural for Part IX, "Selections of Bold Address, Anger, Hurry and Commotion, Etc." In case an attitude had been overlooked, Part X was "Miscellaneous Selections." Cumnock introduced each part with an explanation of the mood it expressed. His discussion was brief but specific.

The upper tones of the voice are peculiarly of Humor. A sudden flight on the musical scale, from a comparatively low note to a very high one, is usually provocative of mirth.

The greatest possible variety in intonation, united with an airiness of movement and an approach to a laughing utterance, are the principal requirements of Humorous Reading.⁸

Its publisher regarded *Choice Readings* as a cultural book that belonged in every "well appointed" library, and many schools and colleges made it required reading. However, had the book been adopted for use by the public school system of a large state or city, it would have sold many more copies than its eventual total of approximately 225,000. California included it only on its list of recommended reading, and it was an enduring disappointment to Cumnock that the Chicago Board of Education never adopted it. About this situation, the publisher later observed:

Possibly such an adoption might have been put over, but in order to do this it is necessary to play politics, and neither Dr. Cumnock nor ourselves cared to do that kind of thing. We felt that if the book was ever adopted it should be entirely on its merit and not through underhand influence.⁹

George R. Sparks, one of the editors at McClurg, recalled that Cumnock, in his later

12 years, made a hobby of following the sales of his book, "not because of the income it brought in, no inconsiderable amount, but he liked to compare the figures, year by year, and he was keen to know in advance of the royalty showing, how many copies of the book had been sold since the last accounting."¹⁰

The publication of this anthology added to the luster that Cumnock's reputation was acquiring. The acting president of Northwestern, Oliver Marcy, wrote:

Professor Cumnock has prepared a work on public reading and speaking, which has been published during the year. The sale has been highly satisfactory, and the notices from the press universally complimentary. We ask attention to his first published work from the College of Liberal Arts, chiefly to say that we recognize the fact that the educated public sentiment, at the present time, is demanding that the members of college faculties shall not only be instructors in existing science, but shall be investigators and producers of knowledge. We may, perhaps properly, express our regret that our church institutions are too much embarrassed financially to support a corps of instructors sufficiently large to give them time for investigation and authorship.¹¹

Cumnock's teaching skill and generally distinctive service added to the growing demand for the development within the college of a course of study in vocal expression. In 1878, that demand was met when the trustees authorized Cumnock to offer a two-year progression of prescribed courses in elocution, leading to a certificate from the university. The university catalog for that year described it as:

an extended course of training [for students] . . . to prepare themselves to become teachers of Elocution of public readers. The course of study will embrace two years study, and pupils finishing the course satisfactorily will receive a certificate from the University certifying to that fact.

According to the catalog, the curriculum centered on literature and performance.

First Year—Fowler's Advanced English Grammar. Russell and Murdoch's Manual of Elocution. Russell's Treatise on Inflections and Emphasis. Bacon's Manual of Gesture. Choice Readings, involving the study of an expression of the leading styles of composition . . .

Second Year—Rush on the Voice. Critical examination of the text of Shakspeare, and vocal interpretation of his works. Bain's Rhetoric. Taine's English Literature, with special study of Chaucer, the early dramatists and the modern poets. Seeley's Treatise on English Metres. Abbott's Shaksperian Grammar.¹²

Tuition for this two-year course was payable directly to Cumnock, at \$100 for the first year and \$80 for the second. A third year of post-graduate study was available to outstanding graduates.

In part, the administration accepted Cumnock's special course because he proposed

it at a propitious time. During this period Northwestern University was revising what had been rigid curricula to include an elective system that spanned various disciplines. Cumnock was a specialist whose time had come. "The appointment of specialists in . . . [nontraditional] fields demonstrated the university's willingness to accord the new disciplines equal status with the traditional ones."¹³

Cumnock's commitment to Northwestern University was sincere and all-consuming, especially after he created the special course which eventually led to the formal recognition of the School of Oratory. However, at about the time when the elocution course of study was conceived, Cumnock is said to have considered leaving his poorly paid academic life for what might have gained him fame and wealth, the legitimate stage. A backstage visit to the McVickers Theatre in Chicago swiftly dissuaded him from making a serious move when he confronted actor James O'Neil, who sneered, "Well, here's one of those _____ Methodists from Evanston who wants to act."¹⁴ That insult, combined with the generally bohemian backstage atmosphere, discouraged the proper professor from attempting commercial acting. Cumnock chose to remain a professor. The certificate-granting program that was to become the School of Speech remained subject to its founder's administration and shaping, and continued in this manner for a dozen years.

Early graduates

In later years Cumnock recalled that the first graduating class consisted of two women, in 1881. However, the earliest official documentation of an individual earning a certificate is found in the Liberal Arts minutes of 1882, which records the graduation of Kate Virginia Way. In the early years the students were usually women. In 1887, George Silas LaRue became the first male graduate. In 1891, the graduating class numbered fourteen, of whom only two were men, which brought the total number of alumni to thirty-two.

In 1891, Cumnock requested the faculty of the College of Liberal Arts to award elocution students a diploma rather than a certificate. This request was granted on May 5. During the preceding several years, the elocution course of study had emerged as an entity. In 1890, it had been referred to as the School of Oratory in faculty meetings, and that is what the trustees called it in 1891.¹⁵

Need for a speech building

As Cumnock's small school enrollment grew, so did the need for physical expansion. The size of the graduating classes increased, and nonelocution students took many of the courses as well. By 1892, it was clear that the School of Oratory required larger quarters

14 than the one room it had in University Hall. The campus newspaper, *Northwestern*, acknowledged the need, noting that, "the growth of the School has far exceeded the expectations of Professor Cumnock and there is no reason to believe that the attendance will not increase to one or two hundred, if the necessary accommodations are furnished by the university."¹⁶

Cumnock presented the problem to the board of trustees, and suggested that they finance the construction of a new building that he would lease for the use of the School of Oratory. For two years board members held the proposal which, finally, they rejected. Instead they offered Cumnock "permission to erect on the campus a building which shall be known as Cumnock Hall."¹⁷ As soon as Cumnock received word of the board's action, he energetically set out to raise the necessary funds to erect a building that would be the property of the university, but for the exclusive use of the School of Oratory. The fund-raising drive progressed reasonably well, including a \$2500 contribution of Cumnock's own, and he set sail for a vacation in Europe, secure in the belief that groundbreaking for the building was imminent. While he was away, however, he received word that the panic of 1893 had forced many of those who had pledged money to renege. Far from being devastated at this turn of events, Cumnock turned for aid to one of Chicago's wealthiest philanthropists, meatpacker Gustavus F. Swift. After an intensive meeting with Swift, Cumnock managed to persuade him to become the major donor for the building. Part of Swift's motive was probably the fact that nearly a decade earlier, his seventeen-year-old daughter, Annie May, had been a member of the freshman class at Northwestern. She was to continue her studies in the College of Arts and Sciences, but ill health forced her to drop out in the fall of 1887. A year and a half later, the young woman died. The speech building was to exist not only as an educational facility, but also as a monument to her memory.

Once the financial problem was solved, Cumnock's plans quickly took form. Evanston architect C.R. Ayars designed the Venetian Gothic-style building, and its construction moved swiftly to completion. On May 16, 1895, dedicatory exercises were held at the First Methodist Episcopal Church of Evanston to observe the opening of the building.

Although Cumnock must have taken deep satisfaction in seeing his dream becoming a reality, he may have felt disappointment that the building for which he had worked so tirelessly was not, as was originally intended, to bear his name. As he wrote the trustees on February 4, 1895:



Above: A cheerful Robert Cumnock waves what might have been the final contribution toward construction of a building for the exclusive use of students in the school of oratory. (Photo, courtesy of Leland H. Roloff)

If it is your pleasure, I desire a change in the name of the new building. Mr. Gustavus F. Swift of Chicago has subscribed \$12,500.00 to the building fund of Cumnock Hall and it is my wish as well as Mr. Swift's that the building shall be named "Annie May Swift Hall" in memory of his daughter, who died while a student at the University. Annie May Swift was a young woman of exceptional beauty of character and person—a student of superior ability and greatly beloved by all her associates.¹⁸

As a part of the final arrangement between Cumnock and the trustees, Cumnock was to retain sole control of the school. This status left Cumnock responsible for the hiring and paying of all instructors (subject to trustee approval), and for determining the general policy of the school. It was also Cumnock's responsibility to maintain the building through use of tuition monies, all of which were paid to him through the business agent of the university. Cumnock's salary was comprised of the revenue that remained after these expenses were met.

For many years after its dedication in 1895, Annie May Swift Hall was the location for all speech activities. Histories of the university and of Evanston often mention the babbling of voices that emanated from the building as students drilled and orated. One alumna described the practice sessions in Annie May Swift Hall.

We had special, small, assigned rooms where we vocalized speech selections. Each of these rooms had small windows, and often, when we practiced, we'd call out a "gay hello" to our fellow students as they passed these windows. They would hear voices and try to find out which rooms they were coming from. We had many good laughs over this.¹⁹

A description of the building within a decade of its construction shows the esteem in which it was held:

It stands just northeast of the Liberal Arts Building, near the lake shore. Many of the windows look directly upon the water, and from every point the view is beautiful. The building is of the Venetian style of architecture. The basement is of rock-faced Lemont limestone, and the upper stories are a buff-colored Roman brick and terra cotta. The roof is of red tile. There are three main entrances, the one on the south leading to the broad corridor that opens into the auditorium, and the other two on the east and west sides of the building.

The auditorium, though not large, is the handsomest room in any of the University buildings. No pillars obstruct the view, as the roof is supported by iron trusses stretching from the roof girders. The floor has a gentle incline to the stage from the sides and the rear of the auditorium, so that from every seat an excellent view may be obtained. This building gives the department the best facilities of any School of Oratory in America, and enables it to offer special advantages to all students pursuing its course of study.²⁰



Above: The entrance of Annie May Swift Hall. In 1895, Cumnock wrote, "It is my wish as well as Mr. Swift's that the building shall be named 'Annie May Swift Hall' in memory of his daughter"



The lake shore is no longer so immediate to the building (as a result of artificial landfill); the theatre was closed for public performances in 1972; two fires, one in 1926 and another in 1978, necessitated certain renovations; and the exterior of the structure was recently described by one student as having "rotting walls."²¹ Yet, Annie May Swift Hall remains in use, and, for many, holds a comfortable charm.

Development of the school

Even before Annie May Swift Hall existed to house the elocutionary activities, Cum-nock's School of Oratory had taken a certain unofficial form. From the beginning, he directed the school with autocratic firmness. He was its sole professor until 1889, when he hired Adelaide Laura Murphy, followed by his hiring of Lulu Electra Jones in 1890. Just as most of his students were women, so were most of the first faculty members. In 1893, the name of Burr Miller Weeden, the first man to join the faculty, appeared in the School of Oratory catalog.



Above: A page from the 1894 Syllabus

Left: A private instruction studio in Annie May Swift Hall, including personal touches of a bear skin rug and freshly cut flowers

Far left: Annie May Swift Hall, shortly after it was built. Note the construction debris in foreground, and the absence of landscaping near the building.

During this early period, Cumnock had to fight efforts on the part of faculty and students to expand the scope of the school beyond elocution. It was his belief that there was little value in any other aspect of speech, and he deliberately chose to ignore any attempts to broaden the scope. As early as 1895, a student petition was discussed at a School of Oratory faculty meeting, which proposed organization of a society "for the purpose of encouraging extemporaneous speaking. . . ." ²² Cumnock delegated the matter to a committee and no more was heard of it during his tenure.

Cumnock took little interest in the field of speech on a national scale. He rarely attended conferences of professional organizations. In the words of Professor James Lawrence Lardner:

He thought he had no time to write articles and textbooks, and to attend speech conventions, for he saw so much in his art which could be explained not by wordy discussions but only by concrete illustration in oral interpretation. Much talk about theory bored him, but an artistic interpretation of a great literary masterpiece gave him the keenest pleasure. ²³

The force of his personality and the impact of his performance, both as a reader and as an administrator, maintained his momentum within the School of Oratory, independent of other associations within the field.

Cumnock the performer

Cumnock's commanding personality and firm ideas imparted a certain aura to the school which it retained throughout his administration. He engaged and delighted audiences with his performances, which were often readings in Scottish dialect or selections from the Bible and Shakespeare, and he was not averse to providing for his students the positive example of his own ability. After he had demonstrated how a reading should be done, he expected the students to reinterpret from their own perspectives. A report of an alumni banquet at Garrett indicated that Cumnock's colleagues appreciated his talent. The Reverend Charles Macauley Stuart presented Cumnock to the group by saying, "I have the great pleasure not in introducing to you but in announcing to you that the prince of men of his profession, not only in this country but in the world, and the idol of the Campus of the Northwestern University, will read for you." The report goes on to describe Cumnock's performance. "The Professor read 'For a' that and a' that.' Professor Cumnock's reading elicited prolonged applause: and he read 'Cuddle Doon,' to the great delight of the gathering." ²⁴

A description of Cumnock by Paul Pearson, a Cumnock alumnus who later taught in the College of Liberal Arts and at Swarthmore, offers some insight into his personality.

He was not a contemporary. He mingled little with others. He fraternized with nobody. We might call him "Cummie" among ourselves, but nobody ever addressed him except by his title and by his full name.

He was not interested in and had no part in our present day political and social institutions. He knew little of the literature of his day. He was a heroic figure from an earlier age, an age which expressed itself in scrupulous devotion to duty (to one's work), and to maintaining inviolate the integrity of character inherited from high Scotch tradition, an age that expressed its emotional nature in a formal and noble literature, a literature which found its completeness in bold address and the grand, sublime, and reverential style.²⁵

To give students a practical demonstration in the art of elocution, Cumnock required them to attend a daily ten o'clock hour that was devoted to elocutionary performance. Often Cumnock himself would read, but sometimes this hour would be an opportunity



Left: Cumnock, seated at his desk before the stage in the auditorium of Annie May Swift Hall. (Photo, courtesy of Leland H. Roloff)

20 for students to perform before their peers and the faculty. It was an integral part of the early history of the school and a valuable experience for everyone involved. One exception to the usual decorous atmosphere, however, is worth noting.

Seldom was Cumnock angered, but once in a great while there was an outburst, all the more effective because of its rarity. Once in a ten o'clock hour, his temper was strained beyond control, and after a tirade that had produced a deadly silence, he called a thin-voiced little girl to give an oration. She began [to read that day's selection, which coincidentally opened with] "Has the gentleman *done*? Has he *completely* done? He was unparliamentary from the beginning to the end of—," but she could go no further. The class was roaring, but Doctor Cumnock did not smile.²⁶

It had been an unfortunate juxtaposition of Cumnock's explosion and the student's prepared reading.

When Cumnock read, he was extraordinarily successful in maintaining the attention of his audience. Small babies, however, were his nemesis. As one faculty member recalled:

Once, while he was reading "Father Phil's Subscription List," a child screamed at the top of his voice for several minutes. When he approached the line, "You'd better kill the child—," he rolled his twinkling eyes toward the mother, and though he smiled graciously, left no doubt as to his meaning.²⁷

As enrollment grew, the daily arrangement was no longer feasible, and the ten o'clock hour was reduced to a weekly event. This early tradition has been preserved in the annual faculty reading hour, an evening each fall when members of the Department of Interpretation present a program of their readings.

Cumnock's method

Cumnock's goal as a performer and as a teacher was a natural delivery which grew from an understanding of, and a rapport with, the material. In short, he believed that oratory was an art and not a science. In part, he was reacting to the two elocution theories that had swept the field in the nineteenth century. One, the Rush system, attempted to achieve scientific credibility through an interminable dissection of the vowel and consonant sounds that culminate in verbalization. The other, the Delsarte method, prescribed precise body positions and gestures to indicate various moods and passions, with mechanical results. Both theories contributed to the ambiguity from which elocution suffered in the academic community.

Paul Pearson described the situation as it was at this time. Defending Cumnock's

artistic approach to the discipline, Pearson observed that many other teachers of elocution gave in to:

the common human vanity—the desire to appear intellectual. There were many, and still there are some men who consider intellectual qualities superior to emotional qualities . . .

... they were influenced by the scientific spirit of our universities; and they shared the somewhat academic contempt for all that is emotional. To their joy there was published "Rush on The Voice," a valuable scientific treatise. "At last," the teachers of elocution said, "we will come into our own, we will be recognized by university men—we teach a subject which is scientific." So there came into vogue a system of teaching which dwelt much on force and stress, and pitch, and ditones, and tritones, and pectoral and nasal qualities, and much more—valuable enough to one who wishes a scientific knowledge of how speech is formed, but only an impediment to one who is learning to speak—as great a waste of time and effort as to teach a piano student the mechanics of levers, or the anatomy of his arm. So elocution became ridiculous, and the colleges became impatient with it, as did sensible people everywhere.

After a time Delsarte's important scientific treatise was given to the world, and again hope budded for teachers . . . Here was a scientific study that would command the respect of scholars. It did. Here it seemed was the scientific basis of expressing bodily action. So teaching took on posing and attitudinizing, vainly trying to make over an art into a science. The general impatience with elocution which resulted was deserved.²⁸

Cumnock's approach had little similarity with either Rush or Delsarte. He appreciated language for its mellifluous qualities, and strove for a natural delivery inspired by feeling rather than drill. He personally relied on his own powers of observation to mold that sort of interpretation.

The place of elocution

Despite a certain stigma that was attached to elocution as an academic discipline, there was a place for schools of elocution during that era. At the turn of the century, it was fashionable for girls and women to have at least a minimal exposure to the art. In many cases, a young woman's educational experience beyond secondary or preparatory school consisted of elocutionary training rather than a more academic course of study. Often, her voice and diction classes had begun when she was just a girl. Cora Levy Heimann, a member of the class of 1915, recalls the situation of her childhood:

When I was ten a *proper* young lady had to have music lessons and elocution. Since my sister had piano lessons, the violin was selected for me. I hated the violin lessons but my mother was determined. The elocution lessons were great.

At thirteen, I attended St. Mary's of Notre Dame and the die was cast. My elocution teacher was a graduate of Northwestern University School of Speech.²⁹

A few years later, probably influenced by her teacher at St. Mary's, Heimann enrolled in the School of Oratory.

Another former student, Hazel Easton, recalls the prevailing attitude toward elocution. Her mother had always wanted to be an elocution student, but had never had the opportunity to become one. She felt strongly that elocution should become a part of her daughter's life. Easton remembers trips from suburban Downers Grove to Chicago for her weekly lessons when she was a child. For her, too, it was a natural progression to enroll in the School of Oratory after high school.

One notable exception to the generally female enrollment was Billy Sunday, the evangelist.

Sunday was simultaneously enrolled at Northwestern where he studied oratory with Professor Cumnock and coached the baseball team in return for tuition. The team finished the season of 1888 with a record of six wins and four defeats. Sunday's subsequent career as a preacher suggests that Cumnock's instruction was by no means wasted.³⁰

Another early graduate was Frank Rarig, of the class of 1913, who was a founding member of today's Speech Communication Association, and who influenced the shape of speech education at the University of Minnesota.

By 1907, the School of Oratory was generating enough tuition money (all of which was paid to Cumnock as established in the early agreement) so that the trustees sought to alter the financial arrangement they had with Cumnock. The school had begun as a risky endeavor on Cumnock's part to finance a school within the university with tuition receipts, while also realizing a profit for his personal support. Apparently the experiment proved to be such a solid success that the trustees, reconsidering the original pact, made Cumnock an alternate offer. Minutes from the May 20, 1907 meeting describe the exchange.

The President of the University . . . reported that by direction of the Finance Committee he had talked with Professor Cumnock in regard to making a new arrangement with him giving him a salary instead of the profits of the School of Oratory. He expressed himself greatly surprised that such a change should be considered. He has had it in mind that his present relation to the school was to continue during his pleasure and only upon careful re-reading of the articles of agreement did he note that the University had a right to make such a change. The President assured him that the University would not consider anything which did not provide him a fair and just salary. However, it is the earnest request of Professor Cumnock that the agreement be allowed to stand, especially in view of his declared purpose of retiring from his work in the course of three or four years.³¹



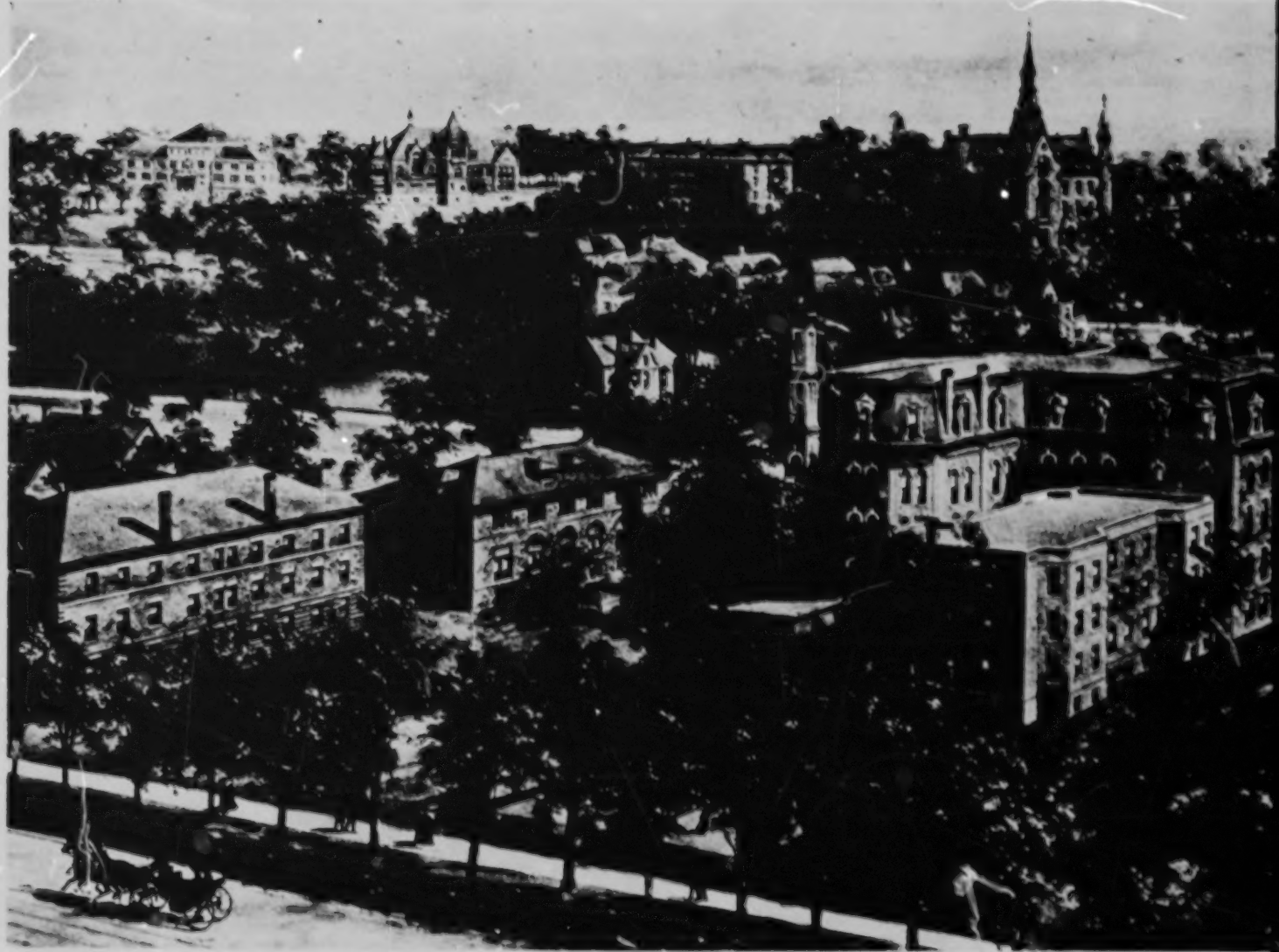
Above: A group of School of Oratory students on the steps of Annie May Swift Hall, c. 1899

One can only speculate about Cumnock's ingenuous response to the trustees' proposal, and marvel at the realization that it was not until 1913 that a new agreement was struck. That agreement provided for Cumnock to be paid twenty-five percent of the school's net annual income, to terminate in 1916, when "all rights, interest and claims of [Cumnock] . . . to the School of Oratory shall cease . . ."³²

In 1910, near the end of Cumnock's active career at Northwestern University, some of his students organized a reunion in his honor at Annie May Swift Hall. A part of this occasion was the ceremonial presentation of a portrait of Cumnock painted by Pauline Palmer, a portrait that today hangs in Annie May Swift Hall.

Shortly after the reunion, Cumnock's physician advised him that he suffered from heart disease and should avoid doing any emotional readings. Cumnock ignored this advice and frequently returned to give performances at Annie May Swift Hall, even after his retirement. (During the nearly two decades left to him, Cumnock was fond of repeating his physician's counsel, ending "with a chuckle . . . 'And *he's* dead!'") Although he was no longer as vigorous as he once had been, he was reluctant to relinquish control of the school and delayed his departure for several years after the trustees suggested that he step aside. Finally in 1913, his protege, Ralph Dennis, was named acting director. Though Cumnock was the director for three more years, it was only a titular distinction. From 1913 until his death on November 28, 1928, however, Cumnock maintained a keen interest in the progress and welfare of the school that he had built.

Without the energy of this remarkable person, it is doubtful that the School of Oratory would have emerged from its humble beginnings as an elocution course. Because of Cumnock's gift for the art and concern for his students, the school flourished during this critical period of its history. In large part, today's school is a memorial to its founder. However, Cumnock's successor deserves credit for its continuing vigor, for it was Ralph Dennis who had the vision to broaden the school's scope. Cumnock was satisfied to limit the school to the narrow emphasis of elocution, and refused to explore growth in other directions, such as public speaking and forensics. He gave the school a healthy birth and a sturdy start, but he stubbornly refused to allow it to realize its full potential. Nonetheless, when he stepped down in 1913, he left a school that was ready for the development it would soon undergo.



Chapter two:

The early Dennis years

Upon Robert McLean Cumnock's retirement from active leadership of the School of Oratory in 1913, Ralph Brownell Dennis assumed authority as the acting director. Because Dennis was himself a product of the school, Cumnock could rest confidence in him to continue its distinctive traditions. But, just as important as his commitment to the school, Dennis had a sense of its weaknesses, and he moved to replace them with strengths.

Dennis's background

Born in Iowa in 1876, Ralph Dennis grew up in Traer, a community of 600, where his father engaged in various business ventures. As was true with Cumnock, Dennis was instilled with the traditional values of thrift, hard work, and religious faith. Dennis's mother spent many hours counseling him, firm in the belief that his destiny held great things.

After Dennis graduated from high school with high honors in June, 1894, he attended Cornell College in Mt. Vernon, Iowa. He remained there for a little more than two years, where he first became interested in speech as a discipline. During the fall term of 1896, however, he dropped out of Cornell. That decision may well have been prompted by a misfortune he had experienced the previous spring.

One Sunday evening, after having spent a weekend in nearby Cedar Rapids, Dennis

Left: A view of the campus, c. 1907. The artist has distorted the location of Annie May Swift Hall, placing it south of University Hall, rather than behind it. Note the horse drawn carriage and the trolley car and tracks in the foreground.

26 and a friend were returning to campus via the customary form of transportation for such trips, a freight train. This evening, rather than slowing down, the train picked up speed as it neared Mt. Vernon. In fear of being taken far out of his way, Dennis's friend leaped off the train while Dennis coolly waited until the train slowed down a mile or so later. When he got back to where his friend had jumped, he found him dead. This disastrous incident, which undoubtedly affected young Dennis deeply, was compounded when the Cornell faculty virtually ostracized him, probably to demonstrate their disapproval of what they considered irresponsible conduct. His return to campus the next fall must have been joyless, and he withdrew from school, ostensibly because of illness, to return to Traer.

There, the following summer he became acquainted with Agness Law, who had been on the faculty of the School of Oratory since 1898. It was she who influenced Dennis to consider attending Northwestern University. In order to see the school for himself, he made an arduous 300 mile trip to Evanston from Traer, traveling most of the way by bicycle. His younger brother, who accompanied him, described the trip.

I was still a boy of fifteen and Ralph was nineteen. The trip was supposedly chaperoned by the local Congregational minister but his knee gave out after a couple of days and thereafter he proceeded by train, meeting us along the way at Madison, Wisconsin, from which point we made a side trip to . . . view the Dells of Wisconsin from a small river-going steamer. He then met us in Milwaukee. . . . From Milwaukee we went to Chicago by lake steamer. In Chicago, Ralph broke out with a bad case of poison ivy and was obliged to return to Traer by train. . . . We were a month all told on this trip and somehow by hook or crook always managed to sleep under cover.¹

The faculty and campus sufficiently impressed Dennis to induce him to enroll in the school in 1897. He received a diploma in Oratory in 1899, and a Bachelor of Letters degree from the College of Liberal Arts in 1901.

For a period after his graduation, Dennis alternated between the life of a rural businessman and that of a suburban professor. For a year he worked in his father's store in Traer, leaving to accept Cumnock's invitation to join the faculty of the School of Oratory. However, his tenure as a teacher threatened to be shortlived. As he later recalled:

I made a mess of teaching. About three weeks after the opening of the second semester Robert Cumnock called me in and told me that I was through. What causes, what people led him to give me another chance I do not know. I never could find out. Three months after I had been sweating a good deal of blood, he said, "I'll try you once more;" and I taught for eight years for him.²

NO. 11. MATRICULATION FORM. SEP 1897

Name: *Ralph Dennis* Address: *Chicago, Ill.*

1. Name of the applicant: *Ralph Dennis*

2. Name of the institution: *Northwestern University*

3. Name of the department: *Oratory*

4. Name of the faculty: *Agness Law*

5. Name of the class: *First Year*

6. Name of the instructor: *Agness Law*

7. Name of the student: *Ralph Dennis*

8. Name of the parent: *John Dennis*

9. Name of the guardian: *John Dennis*

10. Name of the sponsor: *Agness Law*

11. Name of the referee: *Agness Law*

12. Name of the registrar: *Agness Law*

13. Name of the president: *Agness Law*

14. Name of the secretary: *Agness Law*

15. Name of the treasurer: *Agness Law*

16. Name of the auditor: *Agness Law*

17. Name of the librarian: *Agness Law*

18. Name of the janitor: *Agness Law*

19. Name of the porter: *Agness Law*

20. Name of the cook: *Agness Law*

21. Name of the steward: *Agness Law*

22. Name of the waiter: *Agness Law*

23. Name of the barman: *Agness Law*

24. Name of the porter: *Agness Law*

25. Name of the janitor: *Agness Law*

26. Name of the porter: *Agness Law*

27. Name of the janitor: *Agness Law*

28. Name of the porter: *Agness Law*

29. Name of the janitor: *Agness Law*

30. Name of the porter: *Agness Law*

Above: Ralph Dennis's matriculation form from his enrollment at Northwestern in 1897. Two years later, he received a diploma in Oratory. In 1901, he graduated from the College of Liberal Arts with a Bachelor of Letters degree.

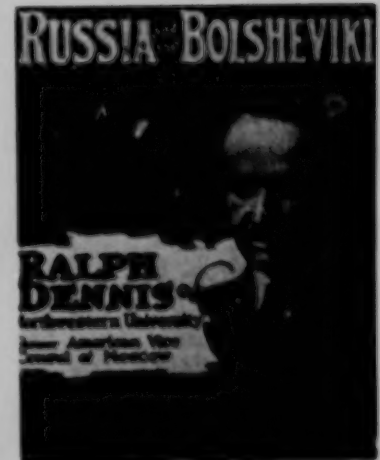
In 1904, Dennis married Myrta McKean, a graduate of the School of Music who was then an instructor in that school. They spent the first year of their marriage in Traer and then returned to Evanston, where Dennis taught at Northwestern from 1907 to 1909. Believing he could profit from further experience outside the academic world, Dennis spent some time in social work, and then accepted an offer of employment from his brothers, who were bankers in Sioux Falls, South Dakota. Dennis's brother described the outcome.

[Dennis] came and was ensconced in an office chair, where I feel it is only fair to say, that he sat for some months in a complete state of bewilderment. About six months after he came we sold the bank, which permitted him to return gracefully to the work which he knew by that time he loved.³

In 1913, Dennis returned, as assistant director, to the School of Oratory and remained there for the duration of his lifetime, except for three leaves of absence. The first was in 1917-18 when he served the YMCA in Europe and then became vice-consul for the United States government in Russia. The second leave came in 1925-26, when he accompanied his wife to Switzerland for treatment of tuberculosis which she had developed a few years after their marriage.⁴ After her death in 1938, Dennis embarked on his third leave, a trip which would have taken him around the world, but for the interruption of World War II.

Dennis assumes leadership

In 1913, when Cumnock decided to give up the burdens of office, he contacted Ralph Dennis, who was eager by then to return to the academic community. Until 1916, although Cumnock continued as director, the position was in name only, and it was Dennis who actually was in charge. By this time, Dennis had become an effective teacher and a forceful platform reader. Perhaps his experience as a businessman contributed to the attitude that he brought to his position. He held a vision for the school that consisted of several strongly pragmatic goals. One was to build an academically vigorous faculty, which would function as a unity in its ultimate aims for the school. Another was to foster the spirit that the faculty existed to facilitate the students' education, to provide direction through positive support and inspiring example, and to demand the very best effort that the students could make. Finally, Dennis wanted to broaden the scope and substance of the school beyond its limitations as a school of elocution and to build an institution with a



Above: Ralph Dennis. After his service as vice-consul for the United States government in Russia, Dennis toured the lyceum circuit, lecturing about his experience.

- 28 status comparable to that of the College of Liberal Arts, one that would grant baccalaureate and advanced degrees. To accomplish his goal, a measure of expansion was necessary. Yet, at the same time, Dennis placed a priority on maintaining the strong personal character of the school.⁵

Changes in the school

One of Dennis's first tangible changes was to expand the school year by six weeks, corresponding with the calendar of the College of Liberal Arts. This move facilitated a more serious approach to the course work of the school, and prevented what had heretofore been a chronic lag in student interest during intersession. This lag in interest had often led to a certain number of students dropping out of school during the session



Left: Downtown Evanston's Fountain Square (pictured earlier, page 1) reflects the community's growth and change by 1940.

break. Another effect of the additional six weeks was the innovation of devoting the final five days of the year to a celebration of commencement week, including a senior play, an outdoor pageant, and a reception for students and alumni, as well as regular commencement exercises.

In order to develop a course of study that would lead to a bachelor's degree, it was necessary for Dennis to add faculty members who were qualified to develop and teach a more sophisticated curriculum. In 1913-14, Dennis's first year in charge, Cumnock took a leave of absence. This left a faculty of six women, none of whom held degrees, and three men: Dennis himself, with a Bachelor of Letters; James Lawrence Lardner, Master of Arts; and Clarion DeWitt Hardy, Bachelor of Arts.

Lardner, who was one of the most active professors in those early years, served on various committees in professional associations, and was second vice president of the National Association of Academic Teachers of Public Speaking as well as a member of the board of directors of the National Speech Association of America in 1915-16. Lardner came to the School of Oratory with a bachelor's degree from Wabash College in Indiana, and received a diploma in oratory in 1900. In 1908, he was granted a master's degree from Wabash, and the following year he became an instructor in oratory at Northwestern where he was to remain until his retirement in 1941. Although Lardner was an accomplished reader himself, he worked for less curricular emphasis on elocution, and more on public speaking.

Hardy, who came from Northwestern's Preparatory School faculty, was to associate himself closely with debate, so that in 1935, former student Owen L. Coon established a forensic scholarship fund in his name. It was Hardy who substituted for Dennis during his first two leaves of absence.

The period 1914-15 brought Susan Burdick Davis, M.A., to the faculty as an instructor in rhetoric, children's literature, and normal methods. She immediately effected a harmonious link between Northwestern University and Evanston by setting up Cumnock Story Hours for children in public and religious schools. In 1916-17, two new teachers replaced long-time physical education teacher, Laura Lee. Nina B. Lamkin and Clarinne Llewellyn, both graduates of the University of Illinois, introduced a full two-year course in physical education. This course was enhanced by the installation of showers, lockers, and dressing rooms in the gymnasium of Annie May Swift Hall. In 1918-19, Winifred Ward, a School of Oratory diploma graduate of 1905 who had earned her Bachelor of Philosophy at the University of Chicago in 1918, joined the faculty to



Above: Faculty of the School of Oratory, as pictured in the 1910 Syllabus

22

and a Ph.D. at the State University of Iowa in 1925, was to found the Speech Clinic at Northwestern in 1929.

In 1924-25, the faculty size jumped from what had been an average of from ten to twelve members to a total of twenty-one. Several of the new teachers contributed to the development of theatre as a course of study: Theodore B. Hinckley, Ph.D., associate professor in play writing; Edward Staadt, instructor in stagecraft; James Church, instructor in dramatic art; and Alexander Dean, B.A., associate professor in play writing. Others who would join the faculty in the next several years included Eugene N. Frost, instructor in theatre arts and director of Playshop; Vance Murlock Morton, B.A., assistant professor of dramatic art and, technically, the first director of the University Theatre; and Charlotte Chorpenning, A.B., instructor of dramatics.

Public speaking grew in emphasis, as well, with the hiring of such people as James W. Armstrong, B.E., assistant professor of public speaking, who later became the dean of students; Howard Berolzheimer, B.L., instructor of public speaking, who subsequently joined the faculty of the School of Commerce; Lawrence F. Hall, M.A., instructor in English and public speaking; and Herbert B. Maw, B.S., LL.B., instructor in public speaking. Before 1920, public speaking courses were available both in the School of Oratory and in the College of Liberal Arts. Forensics, traditionally, had come under the jurisdiction of the College of Liberal Arts, a precedent established in the days when Cumnock refused to take any responsibility for that area. Yet, it soon became evident that it was counter productive to have courses offered separately by the School of Oratory and the Department of Public Speaking in the College of Liberal Arts. The School of Oratory lacked the authority to direct forensic contests, and any public speaking courses they offered duplicated those already available in the college. The college, on the other hand, was not prepared to make a strong commitment to the development of public speaking as a curriculum area. Finally, in 1920, the faculty of the college agreed that all speech courses and contests within the university would be offered by the School of Oratory. With this decision, the course offerings of the school were broadened to include public speaking and dramatics, and the academic position of the school was strengthened.

A degree program

On February 24, 1917, President ad interim Thomas F. Holgate told the board of trustees that "a highly specialized school with a two-year course [provides only a] superficial training in special subjects and leave[s] them without the fundamentals of a liberal



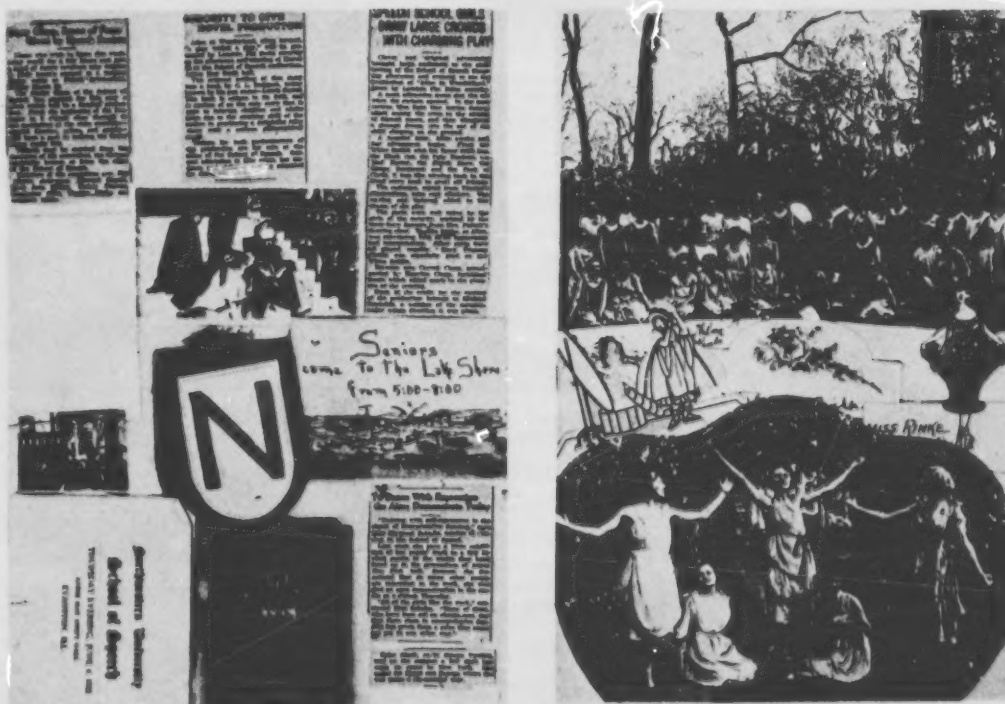
Left: This song from the Northwestern University School Book became outdated in 1921 when the School of Speech name was adopted.

education."⁷ Perhaps in reaction to that observation, an arrangement was made with the college so that in 1919 what had been in the past an informal option became official. The 1919-20 catalog describes a combination four-year course leading to a bachelor's degree from the university and a special diploma, Graduate in Speech Arts, from the School of Oratory. Under this plan, little latitude was left to the student to elect taking speech courses, for ninety semester hours were dictated by the college, leaving only forty-six in the School of Oratory. In 1921, the school established its own course which led to the degree originally awarded by the college, the Bachelor of Letters. A master's degree program was established a year later.⁸ By 1927, it was clear that the course of study in speech had earned academic integrity, and the school began to grant the Bachelor of Science in Speech. The development of a degree program came none too soon. By this time it was generally acknowledged in academic circles that a bachelor's degree was

becoming more and more desirable for those in the teaching profession. As a staff writer for the sorority Zeta Phi Eta (now a professional fraternity) wrote:

This is the day of Specialties and the Highly Trained Woman. When we decided upon Oratory as our specialty we chose something with a broad field which, although crowded, had room for the expert. Generally speaking, Zetas have made a name for this organization in their work as readers and teachers of oratory. But there is a new phase creeping into the work which will affect Oratory almost as much as matrimony has. And that is the fact that a teacher must have an A.B. degree before she makes her specialty. In such a short time have faculties and superintendents decided this question that teachers without A.B. degrees are trembling for their future. One graduate of the Cumnock School goes so far as to advocate an A.M. degree for the teacher of Oratory.⁹

This added strength in the school's curriculum eliminated the need for the diploma course except, possibly, for its economic benefits for the school. Advised by the Education Committee to terminate admissions to the diploma course in 1926, with a final



Left: A page from the scrapbook of School of Speech student Thelma Rinke, class of '22

34 graduating class in June, 1927, Acting Dean C.D. Hardy expressed reluctance about the wisdom of ending the two-year program. He calculated that while the school would save \$3500 in teacher expenses, it would lose \$12,340 in tuition and matriculation fees which would result in a loss of \$8840. Perhaps his stance on this issue was myopic, for many students who were denied access to a diploma might instead register for the four-year degree program and, thereby, increase the school's total income. Apparently both Hardy and the absent Dennis felt anxious on this issue, for as Hardy wrote President Walter Dill Scott on May 10, 1926:

I wish you and the Committee on the Board of Trustees to bear in mind that our faculty is eager to eliminate the two year course whenever we can. Perhaps I ought to put it another way. We are willing to eliminate the two year course whenever the Board of Trustees says that we may. If the Board is willing that we shall incur this probable loss for the next year, I think our faculty would be willing to take that step. I am a little hesitant about advocating it very vigorously during Dean Dennis' absence because in one of his letters to me, after he had received the survey sent him by Dean Dent, he used this sentence relative to the two year program: "We will let that remain, however, and if necessary get the power to continue taking them — (that is two year students) — for one or more years. It is purely a matter of finance."¹⁰

However, due to their concern that Northwestern University enhance its academic image, the trustees could not tolerate perpetuation of a program that did not lead to an academic degree, and they were adamant in their recommendation that the school should abolish its diploma program. The anxieties about a decline in enrollment were short-lived. There was a slight drop in 1927-28, with 233 students compared to 246 the previous year. But in 1928-29 enrollment bounced back to 248. The shift from diploma to degree had been effected smoothly.

Summer sessions

Dennis worked for other innovations within the school, as well. One, which was to become an important tradition, was the establishment of summer school in 1914. As enthusiasm for summer sessions grew, so did enrollment. Because a side effect of this response was the carry over to the regular term of a certain number of summer students, the dean and his faculty were eager not only to continue the sessions, but to continue upgrading their appeal. Dennis worked hard to develop an appealing program, and publicized it in part through direct mailings to alumni. On a number of occasions, he invited suggestions for possible improvements from former students. In the following notice, dated May 6, 1920, Dennis addressed an audience completely ignorant of Northwestern, and attempted to sell the school as a summer resort.

If you have visited Evanston you know that this is the "best place ever" in which to spend the summer months.

We have a lake, a swimming beach, tennis courts, a city golf course, a great gymnasium, a swimming pool — with one of the best instructors in the country — we have the attractions of Chicago, the music at Ravinia Park, nearby, the lake trips, canoeing, — but why enumerate! With Kipling's tramp "you'll like it all."

In our summer group, not so large that you can't know everybody, you'll meet a lot of fine people, make some good friends, fine folks whose interests are the same as yours. That all helps!

You'll find a faculty group who know their work, like their work, are "fans" about it. You'll like the faculty.

If you're coming please let us know. While it may not be necessary, it will be WISE to let us reserve a rooming place for you. This may contradict what we have already written you — which indicates that we have changed our minds. We can take care of all of you, IF you'll let us know you're coming.

Enclosed is our bulletin. In addition to the courses in our School, please note the work in physical education, music, Liberal Arts, commerce.

Yours for a pleasant summer!
R.B. DENNIS¹¹



Left: Swimmers enjoy the Lake Michigan beach near Fisk Hall.

Dennis exhibited this same type of unbridled enthusiasm in a letter to high school administrators in which he recruited prospective graduate students.

Dear Sir:

Who coaches your plays, your debates, your declamatory contests? Who teaches your public speaking, your oral English?

You may have the best coach in the world, an indifferent one, or none at all.

And what about your teachers of English Literature? Are they able to read aloud from the printed pages sympathetically, intelligently, and effectively?

In any case you will be interested in the enclosure, for it announces a six weeks summer course for people who wish more skill in the general field of expression, debate, dramatics.

This course is given by the oldest and largest University Professional School of its kind in the U.S.A.

In addition to the work of this School there is a large range of courses offered in other departments of the University.

As a place to spend the summer weeks, Evanston is — well, as I write I am looking out on Lake Michigan, two hundred feet away, and Lake Michigan when other cities are sweltering brings to us cool breezes, boating and bathing.

Why swelter at a summer school not so favorably situated?

Sincerely,
Ralph Dennis,
Dean¹²

A cornerstone of the summer session under Ralph Dennis was the weekly luncheon, to which all students and staff were invited for a nominal admission fee. Winifred Ward described the feeling of fellowship these occasions engendered.

One of the Dean's pet institutions in summer was the weekly speech luncheon held in Great Hall of the Methodist Church. Everybody went. Excitement was in the air. The programs were dynamic, the singing raised the roof. The Dean was in his element and he promoted it as one of the features of the summer. Good fellowship abounded. Sometimes Carl Sandburg came to read and play his guitar. Edgar Bergen and Charlie McCarthy entertained now and then. One Wednesday, James Weldon Johnson was scheduled to give the program. Three days before his date, word came of his sudden death. In the three days, the students put together a magnificent program in his memory. A group of Negro singers sang spirituals. Bob Dunmore, a fine reader and a Negro speech student, read "Go Down Death." A former Negro student, Etta Moten, who had starred professionally in *Flying Down to Rio*, came out from Chicago to sing what they called the Negro National Anthem.¹³

The excitement these luncheons generated was due in part to the use of music. Hardy Ray often directed the singing, which was sometimes accompanied by Theodore



Left: Ralph Dennis and Carl Sandburg, occasional guest at School of Speech assemblies, chat with a member of the audience.

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Holm at the piano. His accompaniments had a special dimension, for Holm played them with vigor and changed the key with facility.

On other occasions, organist Milton Edwards accompanied the singers in Great Hall. Helen and Paul Knight recall how Ray built such songs as "You Are My Sunshine" and "The Bells of St. Mary's" to tremendous pinnacles, aided by Edwards's "wonderful sense of the dramatic."¹⁴

On occasion, these luncheons included a rough but friendly waitress. An unpretentious, industrious woman, intently bent on serving water to everyone in the room as she chatted with many, she was finally introduced to the group as Harriet Allyn Crowley, a professional actress (and School of Speech alumna) whose repertoire included the character she had assumed. "I hope you all got plenty of water," she remarked when, finally out of character, she was presented to the group.¹⁵

The School of Speech emerges

It seemed clear, with the expansion that was occurring in all areas of the school, that the name the School of Oratory no longer suggested the true nature of the institution. Upon Cumnock's official and complete retirement in 1916, the faculty had proposed a name in his honor, The Cumnock School of Expression of Northwestern University. By 1920, however, the term *speech* had gained favor within the field, due in large part to debate and discussion in the National Association of Public Speaking.¹⁶ Ralph Dennis's letter to trustee Frank Oates described the faculty's decision.

The arguments made at the meeting of the Educational Committee when the proposed new name of this School was discussed, relayed by me to our faculty and by them digested, have had a curious effect — they have made us, one and all, more convinced than ever that *School of Speech* is what we want.

If we wavered in our conviction before, and were a long time coming to a decision, our sentiments and beliefs are now crystallized, and, as I think I remarked to you in a casual conversation, we are "coming back" with our original request unchanged. . . .

The Faculty's final decision is that they prefer not to use *Expression*, *Public Speaking*, *Speech Arts*, or *Oratory*, but do ask the privilege of changing our present name to *School of Speech*. This we believe to be inclusive in its scope, correct in its meaning, (See Webster 1, 2, 3) dignified, alliterative, short, "snappy," and quite in keeping with the present trend of thought among the able men in our work.

As a School we wish to lead in our field. We're satisfied to be judged under the title, the *School of Speech of Northwestern University*. . . .¹⁷

On December 15, 1920, a faculty committee petitioned the trustees to change the school's name to the Cumnock School of Speech. On February 25, 1921, the trustees voted instead to change it to the School of Speech of Northwestern University Founded by Robert McLean Cumnock.

Early theatre activity

There were other changes in the school. One area of strong interest to Dennis was drama. In the fall of 1924 he presented a report to the trustees, in which he documented the increase in drama activity in high schools and universities across the country, and the growth of that field within the School of Speech. Dennis's goal was to gain trustee approval for a campaign to raise funds to finance construction of "a theater seating 800, on the campus, or on a piece of University land now vacant on Sheridan road just off the campus. . . ." In a moment of prescience, Dennis continued to describe what he hoped would be the eventual position of drama within the field.

University Theatre

Northwestern University
Yemen Moore, Treasurer
1920-1921

All University Vodvll

Jan. 14, 15 & 19, 1927. 8:15 P. M.

ANNIE MAY SWIFT HALL

Production under the direction of Paul Hask
General Stage Manager Jack Taylor
Assistant Stage Manager Helen Lloyd, Helen Stewart
Carpenter Alvin Smith, Herman Engel, Hildegarde
Jan Taylor, Margaret Fisher, Mary Cook, Frances Brown, and
Dorothy Henshaw.

Business Manager David L. Hask
Assistant Business Manager "Bud" Brinkley, J.
Hildegarde Alvin Smith, Herman Engel, Hildegarde

Musician
House Manager Robert White, Jr.
Flourisher Robert White

HLAVITY & THOMPSON
Was their First—
Rob Hask—Wm. Thompson

Star Queen, Pecky Night, THE GEORGIAN

Grant to me for a moment that this project is a realized dream, that this building is erected, that the work is going on, and I confidently predict to you that in the world of educational and non-professional dramatics, the School of Speech can do for Northwestern University in the way of desirable publicity exactly what our Prince of Deans, Peter Christian Lutkin, has done for the School of Music and Northwestern University in the musical world with his Music Festival. I venture the prediction that we can make Evanston and Northwestern a mecca for those interested in dramatics from its educational and community viewpoint.¹⁸

Although Dennis's dream of a theatre building was not to materialize during his lifetime, his comment about the role of the department proved prophetic; within the next two years, two vital entities came to exist within the scope of drama in the school.

The first of these was the Children's Theatre of Evanston, so called because it depended on the active involvement of Northwestern University personnel as well as children from the city's public school system. Although it was in this field that Winifred Ward was to build her widespread reputation, the original concept was not hers, but Dennis's. With his uncanny ability to evaluate gifts in others, he insisted that she assume responsibility for the development of such a program. Somewhat reluctantly, in 1924, Ward agreed to teach a course in creative dramatics to a group of public-school students in Orrington Public School in Evanston. Ward later recalled the formative stages that led to this position.

[Dennis] would drop in at my office and talk with me about [creative dramatics'] possibilities. He told me that there was a new field — a field opportunity, and I could do distinctive work — a thing that hadn't been done for children. I hesitated, fearing it would take me away from the school I loved.¹⁹

Growing out of this course would be productions that relied heavily on the input of public school youth as actors, technical and crew assistants, and, of course, as audiences. The city of Evanston offered an ideal setting for this experiment. Already a place rich in culture for its youngsters — with excellent departments of art in the public schools, plus ready access to the opportunities of Chicago — Evanston provided a receptive environment to this latest innovative advantage for its youth.

With the help and encouragement of Dennis, as well as theatre professor Alexander Dean, Ward's Children's Theatre debuted in Annie May Swift Hall on November 6, 1925, with a production of *Snow White and the Seven Dwarfs*. Originally scheduled for two performances, public demand necessitated a third performance the following weekend, and the Drama Club of Evanston sponsored one final performance for its members and their children in December. The success of this first production secured the continuance

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2 "WHICH FORK?"
 Copyright M. R. — Carl Fennell
 Dine and Dances, Friday Night, THE GEORGIAN

3 AN ORIENTAL FANTASY
 Ruth Grogg — C. L. McDonald
 SPECIALTIES: Pantomime, Fife and Hedges
 Tumbler, Pantomime and Robbery
 Thomas P. Roberts
 Dine and Dances, Friday Night, THE GEORGIAN

4 HALLBY—MAGIC
 Donald Miller
 Dine and Dances, Friday Night, THE GEORGIAN

5 "AND HOW"
 Missionary Mission — Lucile Stealey
 Assisted by Chas. Long
 Dine and Dances, Friday Night, THE GEORGIAN

INTERMISSION

6 "The Murder at Round Tree"
 Cost of Characters
 Mr. Gump Larry Kelly
 The Butler Howard Green
 The Detective Lane McDonald
 Dine and Dances, Friday Night, THE GEORGIAN

7 "PASSION'S HOT"
 Cost of Characters
 The Oldest Husband Benson Green
 She Margaret Fulton
 Lane McDonald
 Dine and Dances, Friday Night, THE GEORGIAN

8 "The Birth of the Black Bottom"
 Chorus Adm. Assisted by
 Pupils Wile, Robert Day and Dore Day
 Dine and Dances, Friday Night, THE GEORGIAN

9 "The Old Bill Over Again"
 Also Lather — Sam Brown
 (The Third Time Around)
 Dine and Dances, Friday Night, THE GEORGIAN

10 "THE GRAND FINALE"
 A. Johnny Dole can be "Red Hot"
 Orchestra
 Gerald Van Dusen, Viola Solo
 B. THE MALE QUARTET
 1st Tenor W. Chester Evans
 2nd Tenor Milton Wickham
 Bass Harold A. Van Dusen
 Baritone M. Monte Ellis
 C. SPECIALTIES Ruth Grogg
 Tumbler Vail and Lillian Holmberg
 D. DANCING CHORUS
 Barbara Black, Eleanor Collins
 Juliana Holman, Dorothy White

DINNER EVERY THE GEORGIAN
DANCE FRIDAY Dine and Dances
 8:30 9 to 11 P. M. Phone Reservations
 For Parties Guaranteed 4200

Above (and left): A playbill from a University Theatre production. Vance Murlock Morton unified theatrical activity on campus so that, under his direction, the University Theatre emerged.

40 of the theatre. For the first two seasons, performances were in Annie May Swift Hall. In 1927, they moved to the auditoriums of junior high schools, which increased seating capacity and in general improved the facilities available. That same fall, the theatre went under the co-sponsorship of the campus and community, having been sponsored only by the university for the initial two years.²⁰ It was to enjoy a thriving future for some forty years, and to form the center of gifted teacher Winifred Ward's professional life.

The second major development within the scope of drama in the school was the development of the University Theatre. This theatre grew out of a number of activities. The 1920s saw the appearance of such campus organizations as the Prentice Players, the Campus Players, and the Thalian Dramatic Club. Christianna Hoover Repke recalls a highlight from her acting days in the School of Speech, probably in one of these organizations:

We were doing *Twelfth Night* on campus and I had the role of Olivia. So [was the Goodman Theatre] doing *Twelfth Night* in Chicago. Their Olivia became hospitalized and Dean Dennis offered to let them use me (we had finished our play on campus) for a week, as their understudy had left the theatre. So for a week I played at Goodman and of course, they always announced I was from the School of Speech at Northwestern University. I was so proud!²¹

Whereas in 1921 only one instructor offered courses in play production, by 1924 there were six faculty members devoting full or part time to this discipline.²² Although it would be many years before departmentalization would become official, in 1924 Dennis referred to Alexander Dean as chairman of the theatre department. Winifred Ward, Gregory Foley, Theodore Hinkley, and Edward Staadt filled out his staff.

Dean also was active in organizing community theatre, which he used as a teaching resource for his students. The North Shore Theatre Guild was made up of adults from north shore communities as far north as Lake Bluff. Dean would cast plays from this organization, and use Northwestern students for production support such as makeup and design. Their season ran from February through April, and the hours were long — often from 5 PM to 2 AM, to the consternation of Willard Hall officials — but it was practical experience for students who were at Northwestern at the time. These activities culminated with the formation of the University Theatre in 1926. Although Vance Murlock Morton was its first director, his successor, Garrett Leverton, was more influential. In 1928, Leverton pulled together the disparate theatre activities, consolidating them in one organization, the University Theatre. Under Leverton's direction, the participants in the University Theatre began to earn academic credit.



Above: Christianna (Kitty) Hoover Repke. She was May Queen in 1926, in addition to her activity as a thespian.

The Speech Clinic and other specialization

In another direction, more expansion was under way. In 1928, the School of Speech responded to the needs of those with speech handicaps by forming a speech clinic where students and the public at large could seek treatment. This modest beginning formed the nucleus of what would become a prestigious and important part of the school. Clarence T. Simon, director of the clinic, recalled its early days. "A twenty-line item appeared on an obscure page of the daily papers, and within the first ten days there were some sixty inquiries from stammerers alone. The roll of patients was filled quickly and a waiting list established. And this list, in spite of increasing staff, has grown steadily."²³

All this diversification within the school caused some misgivings on the part of certain faculty members. Acting Director Hardy confided some of his anxieties to a sympathetic listener when, in 1925, he wrote to Cumnock, who was wintering in Florida.

Life with us all here goes very nicely. Sometimes I complain about the amount of machinery that we have. We multiply our difficulties with a thousand details. Courses are expanded, extensive readings are required, new phases of work are constantly being emphasized. More and more complexity comes in until one wonders whether it is all worthwhile. For my own part, I very frankly think that we are getting more harness than we have horse in our effort to do things.

In saying what I have just said, I have in mind the whole field of education. In the nature of things, our whole School is affected by the movement. Where are we going? Will we ever arrive? Are the compensations that we gain great enough to justify the constant spreading out of human energy? The more I study the problem of education, the more convinced I am that certain tendencies will have to be checked, or the energy of institutions will be spread out so thin that the cover will be stretched beyond the breaking point.

I don't believe I am pessimistic about the matter. I am, however, concerned. What's the use of doing forty things if one can accomplish just as much in terms of human development by doing ten things? It's development that counts — not multiplicity of efforts. Sustained application to a few well chosen lines of work is worth more than superficial spasmodic application to a host of things. Educational institutions as a whole will agree to this theory, or, as the diplomatists will say, on principle. But they keep right on growing more and more complex in machinery and in ramifications.²⁴

Yet, despite inevitable administrative complications and faculty apprehension, most of the changes proved to be improvements and the move toward growth and specialization continued.

Dennis the personality

As Ralph Dennis was improving the academic quality of the School of Speech, he was also building a remarkable reputation for himself as a colorful and sometimes enigmatic

personality. Dennis was more than just an administrative head. He was also a counselor and a highly skilled professional. Though the enrollment of the school was much lower then than it has become, Dennis is said to have known each student personally, if not by name, at least by home town. A U.S. map in the hallway of Annie May Swift bore dozens of tacks, each marking the home town of a speech student. "Hi, Davenport," Dennis might greet a passing student whose name escaped him. Former students and faculty remember his "open door" policy. The door to his office was, nearly without exception, left ajar, to invite the fellowship of colleagues, the problems of students, or the insights of either. Dennis had a primitive typing style that was devilishly accurate, but his habit of continuing to type throughout interviews and consultations sometimes intimidated his visitors. One former student recalls with awe how Dennis typed throughout a heavy discussion on the formidable topic of sex.

A hallmark of Dennis's personal style was his common sense approach to every situation he confronted. In 1926, there was significant discussion within the university about the policy regarding students with substandard performances. Dennis expressed his attitude about this situation in a letter to the university's director of personnel, Delton Howard.

To me it follows that when the student has brought his work to a satisfactory grade level, and give [sic] satisfactory assurance that future work can and will be kept there, protection of standards is accomplished.

When the student has learned his lesson, is back on the job with a new mental attitude and a new determination, then penalties may well be removed, *should* be removed if their continuation means a lessening of the desired good effects upon an individual. Much understanding of the undergraduate and nicety of judgment in human relations is needed here to avoid mistakes.²⁵

When a student was experiencing difficulty in course work, it was typical of Dennis to write to the student's parents or other family member, describing the problem. It was characteristic of him to try to find a way to salvage problematic situations by making concrete suggestions. In one instance, a scholarship student's grades were slipping and Dennis wrote to her older sister delving into what he felt was the heart of the problem.

Miss Libbie is attempting to do too many things. I am sure she cannot live in Waukegan, work in Waukegan, travel back and forth, and do anywhere near her best in school work. I still feel that the girl has more than average ability, and it disturbs me to see her accomplishing only about 50% of what she ought to do. I have urged her to give up the Waukegan job and to come to Evanston, and to devote all her time to her work. . . . As matters now stand, if she continued to hold her position at Waukegan, I am sure that she should become merely a special student and should not look forward to graduation. . . .²⁶



Above: In June of 1928, Hardy M. Ray and Helen Hahn, both class of '27, were married on the stage of Annie May Swift Hall, with Clarence Simon as their best man. The bridal couple first met while working on a production of Icebound.

Another letter, to the father of a student who had failed in her schoolwork, shows Dennis's concern for his students and exemplifies his characteristically positive approach to life.

I wish that I may talk with you, not write.

As you probably now know, your daughter Carolyn failed to make her grades this semester and is therefore out of school.

My most difficult task in the past month was to tell her this yesterday. We here like your daughter, believe in her, regret this failure.

What disturbed me most was her sense of failure, of being "no good." I do not like that phase of the situation. That is a brand which should never be placed on a youngster, a conviction that is deadly to the person holding it of himself. I did my best to change this feeling, but do not know that I accomplished much. As I see it, Carolyn may have failed in certain classes, but she herself has not failed, is not a failure . . . Whether she fails or not depends on her future, not the past. What she has done is important, yes, but what she *does* is a thousand times more important.

Of course, this is ABC "stuff" for you. . . .

What I'm trying to say, perhaps, is merely that we like your daughter, believe in her, are interested in her future.²⁷

It was Dennis's philosophy always to persevere. So it was typical of him to offer another student an out-and-out pep talk.

You are, I presume, coming back after Christmas.

If you do, we want you to come back with a new determination to make good. Never yet have you more than half done what it is in you to do.

You say that you wish to teach! Recommendations based upon your record to date would not justify any superintendent in hiring you.

And the pity of it is that you could change all this. You have it in you, if I know anything about human abilities. The trouble in your case is that you have never particularly *wanted* to make supremely good.

I wish I knew how to make people *want* to do things, *want* so hard that they couldn't rest till they had accomplished — if I could do that this would be the most wonderful group of students in the U.S.A.

In your case we have failed. I wish you'd tell us *why*. Better still, I wish you'd come back after the new year determined to show us that there isn't a girl in class with more ability, more ambition, more determination.²⁸

Dennis's concern for the moral integrity of his students surfaced repeatedly. In a 1927 letter to the parent of two daughters enrolled at Northwestern, he described what he considered lamentable lapses in decorum. These women had been (to his view) turned loose to unaccustomed freedom, and Dennis remarked:

It went to their heads. With the usual results. For example, in your own home I doubt if these girls smoked cigarettes with your consent. They do here.

I have no knowledge as to the stream of phone calls with men which occurred when these girls were at home. That stream has been too large here.

Dennis went on to list rather cryptically "the unfortunate announcement made by the orchestra leader at the Terrace Gardens . . . late hours, [and] rough-housing in the halls"²⁹ as additional evidence of the daughters' infractions. The parents' response was warmly appreciative of the spirit in which Dennis's letter had been written.

Have just returned from our Rotary meeting where we had a fine setting with a Rabbi talking to Jews and Gentiles, Catholics and Protestants, and with that spirit of "We Are All God's Children," as shown in your letter, I want to reply to yours.

While I have all the faith in the world in my daughters and I know that they will make good Northwestern University students and Graduates and will weather the storm, I must say that I believe you have analyzed the situation exactly. Both of them are very energetic, alive, extremely democratic, wholesome and anxious to get ahead with sufficient gray matter so that they will succeed.³⁰

The welfare of all the students was a consistent priority with Dennis. He once tried to articulate to them the involvement he felt. "The school is yours. The faculty is here to serve you. We want to help you. If you have problems to solve, talk to us about them. Let us work together to make this a great year for all of us. We can do it."³¹

Dennis as a fund raiser

Dennis also worked to build the school by involving its alumni. Any alumnus of the early years who ignored general solicitations for contributions could expect a personal appeal from Dennis. One such letter, dated September 30, 1921, is representative.

Last Spring we tried to get all our 1920 grads to take out a membership in the Alumni Association of Northwestern University.

I thought you had joined. I am informed that I am wrong in this. Am I?

If you are not a member, won't you sign the enclosed slip and return to me. We want to turn in a perfect score, 100 percent, for the class of 1921. If we can get you and one or two others to come in we are "over the top!"

Maybe you are hard-up right now, but would like to join later. If so, sign and send in the slip and you can pay later. Yours for Cumnock School of Speech and Northwestern University.

And when you write, tell us what you are doing.³²

Apparently Dennis's appeal was effective, for in his annual report to the president he wrote, "A definite indication of the spirit of the School is found in the fact that *all* of our graduating class joined the University Alumni Association and that *all* signed a pledge to give annually hereafter a sum of money to Alma Mater."³³

Dennis's appeals for financial support were not limited to alumni. Mrs. Gustavus F. Swift, Sr., widow of the major donor for the construction of Annie May Swift Hall, was approached for contributions for upkeep and expansion. During the years that immediately followed the construction of the hall in 1895, the building was adequate to meet the school's needs and required no unusual maintenance. However, time treats such buildings harshly, and as early as 1914 Dennis felt the ravages acutely enough to broach the subject of a perpetual repair fund with Mrs. Swift. She responded by donating an \$8000 endowment for the upkeep of Annie May Swift Hall. In 1919 she donated an additional \$1000 for immediate repairs, as well as \$2000 in Swift and Company's bonds. It was her intention that the endowment would be sufficient to meet all future maintenance needs. But in 1920 Dennis again appealed to Mrs. Swift, describing additional needs for space. Alluding to a general fund drive being undertaken by the university, he said:

Our funds, when gathered, are to be used for a much-needed addition to this building and for a more-needed dormitory for women. The plans for the first I wish to submit to you for approval before we go forward with the work. This building is, in fact and sentiment, more yours than any other person's in the world, and changes in its appearance should meet with your approval.

We are badly handicapped in our instruction by certain limitations in equipment and interior structure and it seems to our faculty imperative that certain changes be made during the coming summer. To make these changes we estimate will cost around three thousand five hundred dollars and of money on hand we have the five hundred dollars coming from the endowment so kindly given by you.

If your interest in the welfare of this building named after your daughter, and in the School housed by it, is such that you wish to consider this, I shall be glad to have you drop a line to Dr. Cumnock asking for his opinion on the matter. I haven't bothered him with it yet but shall be glad to take it up with him at his request.³⁴

Mrs. Swift did indeed act on Dennis's suggestion to contact Dr. Cumnock about renovation plans, and after hearing his views on the project, she wrote the retired director:

I am rather glad that you are willing to have something done to the building, and as the School increases in its work and number of pupils it seems reasonable it would need enlarging and some new equipment, and that it should in a way (to make it successful) conform in a measure with other Schools. So I am writing you that I am willing to give the \$3000 for that purpose. Mr. Dennis spoke of the work which might cost \$3000 or \$3500 but that they had \$900 on hand (interest on endowment). The money (check) will be sent when needed, the full amount, or half at a time as wished by you or Mr. Dennis.³⁵

This contribution seems to have ended Mrs. Swift's philanthropy to the school, although it did not end Dennis's requests. In 1921 he wrote to her about what he considered to be the abysmal living conditions existing for women students. But Mrs.

46 Swift brushed aside his reference to a need for \$100,000 to erect living quarters immediately north of Annie May Swift Hall. Perhaps in reaction to what he construed as a certain brusqueness in Mrs. Swift's refusal, he wrote her another letter.

My reason for writing was not that you might respond with an immediate check, but that you might know of the work and development of this, may I say, *your* School, and of its needs. Firstly, we want you to feel that you made a good investment here when this building was erected, good, viewed as a permanent monument to your daughter, good, as educational venture which has enriched human lives.

Secondly, I want you to know that this School is a growing institution, permanent in its foundation in art and education, destined to be, we hope and believe, *always* a force in its particular field. Speaking for the faculty and for Doctor Cumnock, I am sure that our ambitions were never greater, our vision of work to be accomplished never larger, our determination to make this School a great institution never higher, insofar as it is in us these ideals shall be realized.

I should like to talk with you about the possibility of securing an oil painting of your daughter for our library. We have now a crayon enlargement (I think it is that) which needs retouching. Doctor Cumnock says this is a good likeness. Perhaps it is the best available and if so I presume that we could have an oil painting made from it and from such other pictures as are available.³⁶

Having brought Mrs. Swift up to date on the state of the school, and having turned to the secondary matter of acquiring a portrait of her daughter, Dennis's letter elicited a friendly response from his correspondent.

I was pleased to hear your good report of the School and its work.

In regard to the matter of my daughter's portrait, I have no faith in the proposition of getting a true likeness in an oil painting from this picture but if you can get an opinion from some artist you may let me know his idea on the project.

If the picture can be re-touched in a perfectly satisfactory manner (and I would not want it done otherwise), I am willing to have it done and to have a new frame if that is needed.

I have another suggestion to make — I have a portrait of my daughter made at the same time by the same artist — (in fact, a counterpart in every way of the one you have) which I had hung in my house until the past year —.

I should be willing and glad to replace your copy with this one. It is in perfect condition except that it might need a new frame which I am willing to provide.³⁷

It would seem, then, that the subject uppermost in importance to Mrs. Swift was the disposition of the portrait; the condition of the school warranted only a cursory remark. Consequently, Dennis's next letter to Mrs. Swift addressed the question of retouching the portrait she had offered.

I believe now that we shall have to accept the duplicate copy which has been in your possession for so long, and if you will send it out, we will have it placed in the frame which has hung in our library these many years. This frame has been rebuilt and is now in very good condition.³⁸

The portrait which survives today appears to be a crayon pastel, so it would seem that the oil portrait was never commissioned. Framed in a gilt-edged composition, the romantic pastel of young Annie May is displayed in an administrative office in the building that bears her name.³⁹ There was no further financial gift forthcoming from Mrs. Swift. The persuasiveness of even Ralph Dennis occasionally fell short.

Fire in Annie May Swift Hall

A few years after the Dennis-Swift correspondence, disaster struck Annie May Swift Hall. In the early morning hours of May 21, 1926, fire broke out in the stage area of the auditorium, causing structural damage there, and also to the stairwell and the private instruction rooms on the second floor. It seemed a crushing blow to Acting Dean Clarion Hardy, who greeted his concerned faculty that morning with the encouragement to keep a stiff upper lip. Despite this calamity not a single class was cancelled, as the university at large rallied to offer facilities for the displaced speech students. Workers undertook repairs as soon as possible, and faculty member Hazel Easton recalls seeing Dean Dennis, upon his return from Switzerland, pitch in with the construction workers and custodial help to prepare the building for fall classes. Annie May Swift Hall survived that threat; it would be more than fifty years before a similar disaster would occur.

Cumnock's presence

Through all the growth and change within the school, Robert McLean Cumnock remained a presence. In the years that followed his departure from control of the school in 1913, he lived in Evanston and Florida. During this period, although he no longer held an official position in the school, he spent much of the time that he was in Evanston at Annie May Swift Hall, where his former colleagues and students held him in high esteem. Cumnock returned the sentiment, as he expressed in a 1922 letter to Dennis.

My mind has kept you and the school constantly before me. Give my warmest regards to all the teachers, and tell them that my heart is with them every day. We had a warm reception here from old friends, and our accommodations are perfect. Let me hear from you, for Annie May Swift Hall is the dearest spot on earth to me.⁴⁰

His service to the school continued in a very real way and Northwestern bulletins kept alumni aware of his activities.

Dr. Cumnock after teaching the "ten o'clocks" for the first six weeks of the year, left for California with Mrs. Cumnock. He reports a delightful time in Los Angeles, where he met many old



Above: This portrait of Annie May Swift was the subject of much correspondence between Mrs. G. F. Swift and Ralph Dennis. (Photo, courtesy of Paul Arntson)

graduates and appeared before the Cumnock School of Oratory founded by the late Mrs. Griggs. He will return to the school for the last month of the year.⁴¹

Cumnock's participation in ceremonial occasions continued to be valued. As Ralph Dennis wrote, "... I am certain that an Alumni Day without you and a few readings would be an empty thing to all of our graduates who gather during Commencement Week."⁴² It was to be a very special commencement for that year the university recognized Cumnock by awarding him an honorary Doctorate of Letters, stating that his "long and uninterrupted service... is one of the secure and treasured possessions of Northwestern University."⁴³

Undoubtedly Cumnock's visits to the school were an enrichment for the students. For as long as he lived, he retained power as a reader. Although his age had made him somewhat stooped, when he began to read, he became revitalized. His voice held the vigor of youth and, as always, he led into his reading conversationally, spurning the artifice which many elocutionists used. One of his former students who became a faculty member, Hazel Easton, recalls the last time she heard him read, in the late 1920s:

It was a very hot afternoon. Doctor Cumnock was dressed in white—white suit, white shoes—the only color was a little grey-blue tie. His hair was white, his mustache was white... and he was stooped. But when he read, he threw his head back. When he read, it was as the first time. His voice had an organlike quality, and he played on it as a person would play an organ. He read from the Bible for an hour. It was so hot in Swift auditorium—the auditorium was like an oven—yet, it was as if no one were in the room. You could have heard a pin drop. He read the Bible so as to lift meaning out and it became a poem, beautiful and meaningful. It made sense, and had great beauty.⁴⁴

Emily Kimball Lilly, a student in the twenties, recalls another occasion that demonstrated the vitality that Cumnock retained as a performer:

I remember one morning when the entire student body had gathered in the auditorium for a program. After it was over Dean Dennis was speaking to us when Dr. Cumnock, who was sitting near the front, spoke to him saying, "Ralph, may I talk to the children?" He was in his mid-eighties and quite unsteady on his feet. Dean Dennis answered, "Of course," and went to help Dr. Cumnock from his seat to the front of the room. The dear old gentleman shuffled forward, then turned and faced us and I shall never forget the transformation. Suddenly he was the master of his craft and strength seemed to flow into his body. His shoulders lifted; his body seemed suddenly younger and his eyes shone as he began to recite a poem for us. I don't remember what it was, but I'll never forget the timbre of his voice. It came from his diaphragm with strength and vitality and unbelievable resonance. We sat spellbound to the end. Then he smiled gently at us, reached for his Ralph Dennis, and leaned on his arm as he slowly walked back to his seat. I live with the thrill of that experience to this day. We students realized then what voice training and bodily coordination could mean.⁴⁵



Above: School of Oratory alumna Hazel Easton. She remained as a private instructor in the School of Speech for a number of years after her graduation.

In 1923, writing to Dennis, Cumnock expressed his feelings about his years of teaching.

I presume you are saying to yourself "I wish I had the good luck of being able to spend my winters in the land of sunshine and warmth." Let me tell you this—I enjoy myself here, but the happiest days I have ever had were in Evanston teaching Elocution. I felt I was a useful man, training young men and women to correct bad habits of public speech, and sending them out to improve and render more forceful the spoken word. Personal pleasure is all right in a limited sense, but the highest happiness lies in being useful in your day and generation."

Cumnock recognized that even though his years of peak productivity were behind him, he had left the school in competent charge. In 1925 he wrote, "I often think of the School, and am always solaced by the belief that its well-being is in good hands. Its interests are in the hands of alert and wise heads . . . I am longing to get back to my room in Annie May Swift Hall."⁴⁷ The most telling evidence of his continuing ties to the school can be found in a letter he wrote to President Walter Dill Scott a few months before Cumnock's death in 1928 in which he said, "If you have an idea that my absence from Commencement activities is a sign of my loss of love for the University *for which I have given my life*, please root it up. In 1868 I made my nest in Northwestern University, and my love for her has increased from that date."⁴⁸

Robert McLean Cumnock died suddenly on November 28, 1928, on returning from a short walk near his home in Evanston. Some 300 people gathered to pay tribute to him at a Memorial Hour, appropriately held in Annie May Swift Hall. An era in the School of Speech had ended.

The school in 1928

Many changes had occurred within the school since Cumnock had given control to Dennis. The curriculum had diversified; the faculty had grown; a four-year degree program had been instituted; the name of the school had been changed to more accurately reflect the field it represented. Although it would always carry the mark of its founder, Ralph Dennis was molding the school in a way which Cumnock never could have. It had grown considerably during the first half of Dennis's tenure. He would take it further still.



Above: A detail from the entrance to Annie May Swift Hall



Chapter three: The latter Dennis years

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The School of Speech has had surprisingly few directors in its one-hundred-year history. Its founder, Robert McLean Cumnock, was the moving force until 1913 when his hand-picked successor, Ralph Brownell Dennis, took over. During the fifteen years between then and Cumnock's death, Dennis retained his respect for the school's founder while, at the same time, moving the school in the direction he wanted it to take.¹ Cumnock's death in 1928 found Dennis at his peak as an administrator, forcefully shaping the school, and possessing a reputation as an eccentric and colorful personality.

You will like this man with his abrupt manner and quizzical eyebrows. . . . He is without a doubt one of the most unusual men in this university.

You will recognize his figure on campus by the rough tweed knickers, soft hat, and trench coat. . . . His favorite expression is "By Jove," with the English intonation, followed by a series of chuckles.²

The hollyhocks that stood on either side of the entrance to Annie May Swift Hall represented, for many of the alumni of this period, the spirit of the school during Dennis's leadership.³ Dennis himself brought the seeds for these flowers when he returned from one of his trips abroad. Perhaps their erect bearing suggested these lines to poet Lew Sarett, who wrote:

Hollyhocks! Hollyhocks! What should I do
Without the morale of a troop like you;
Hollyhocks! Hollyhocks! Stiff as starch!
Fix your bayonets! Forward! March!⁴

Left: A 1940 aerial view of the Northwestern University campus and its original shoreline.

By 1928, Dennis had effected some important changes in the school, most significantly the establishment of degree programs. Now he had a new goal to work for, the creation of a course of study that would attract more male students to the program. Traditionally, the school had carried the image of being a finishing school for ladies,³ a concept that Dennis wanted to change. It would be nearly five more years, or 1933, before Dennis would formally recommend this new course to the trustees. By then, changes in the faculty reflected the way the curriculum was developing. Table 1 indicates the number of instructors in specific areas in 1928 and, four years later, in 1932.

Table 1: Distribution of instruction

	Public Speaking and Persuasion	Theatre	Voice and Interpretation	Physical Education	Interpretation	Correction
1928-29	6	3	6	1	2	2
1932-33	10	7	5	0	1	7

(Source: Northwestern University Bulletins and President's Report)

Furthermore, Dennis seems to have been at least modestly successful in his goal to attract more male students, for the number of male students doubled between 1928 and 1941 (see Table 2).

Table 2: Students registered

	Male	Female
1928-29	46	280
1932-33	45	214
1941-42	108	257

(Source: Northwestern University Bulletins and President's Report)

During this second half of Dennis's tenure, there would be many important additions to the faculty of the school. One of them was Alvina Krause, a 1916 diploma graduate, who had earned a B.S. in 1928, and an M.S. in 1933. Joining the faculty as a private instructor in 1930, she became a leader in the theatre and interpretation departments and remained at the university until her retirement in 1963. Another, Beloit graduate C. C. Cunningham (M.A., 1924), joined the faculty as debate coach and professor of interpretation. He resigned in 1947 to teach at San Diego State College. In 1937, Theodore Fuchs earned his M.A. at Northwestern University, where he had been



Above: Ralph Dennis in his office in Annie May Swift Hall

on the faculty since 1934. An authority in the field of stage lighting, he remained on the theatre faculty until his retirement in 1970. Walter B. Scott, a Princeton Ph.D., brought an outside perspective to the study of theatre when he was appointed to the faculty in 1939.

Among those hired to add substance to the public speaking program was University of Michigan Ph.D. James H. McBurney, whose explication of the Aristotelian enthymeme retains its influence on rhetoricians even today. McBurney was to become the next dean, and remain at Northwestern University until his retirement in 1972.

Meanwhile, the speech correction department produced the school's first Ph.D.s in 1936, Raymond Carhart and Paul Moore. Both men remained at Northwestern and became major influences in their field.

Departmentalization

In addition to growth in enrollment and faculty under Dennis, course offerings developed steadily into discrete areas of study. Although formal departmentalization did not come about until after Dennis's retirement, the six departments that exist today emerged as distinct fields during the latter half of his tenure. Naturally, the rate of development varied among these areas.

Interpretation, already an energetic area in 1928, does not appear to have grown significantly during the following dozen or so years, but important internal changes were made. Fifteen courses were listed in 1942, compared to nine offered in 1928. (Of the fifteen courses listed, three were not offered for the academic year 1941-42.) The teaching force in interpretation shrank considerably during these years, from ten members to five, due to an administrative decision to cut individual instruction.

One vital aspect of the school, and particularly of interpretation, had always been its use of private instructors. These teachers worked on a one-to-one basis with students, improving their diction, interpretation, and projection. Many in the school regarded private instruction as essential to the production of superior graduates. At the same time, it was a somewhat extravagant service for the school to offer, since at that time there was no additional tuition fee for private instruction. In 1928-29, of the ten interpretation faculty, six were private instructors (called instructors of voice and interpretation): Charlotte Dakin, Hazel Easton, Isabel Lovedale, Martha Mendenhall, Nadine Shepardson, and Ethel Swift. In the mid-thirties, these six teachers and the individual instruction they offered were phased out of the school, not without some objection. In an undated letter to Dennis, Winifred Ward expressed her concern at the loss of the teachers.

I hope you will forgive me for being outspoken, Mr. Dennis. Whatever of success I have had in my life has been due largely to judgment and taste; I am sure of that. And my best judgment will not let me stand by without a protest when our School is made the poorer by the going of people like . . . Hazel Easton, Ethel Swift, Charlotte Dakin.⁶

The move to cut private instruction had not been an easy one for Dennis to make. Undoubtedly the economic squeeze created by the Depression affected administrative decisions throughout the university. In response to Ward's distress, Dennis wrote her on July 29, 1936:

It has taken hours of conferences, of discussions, of looking into the future—insofar as we can do that—to make these decisions. In the case of change in the private lesson organization of our school it has taken years to arrive at that decision. I have been absolutely certain for years that this was coming. It was three years ago that I so informed the private teachers. If I could have avoided that decision, avoided the action, it would have pleased me immensely. Professionally, I put it off for years. You can understand that conflict between the professional and personal I am sure.

I don't want to try to justify in this letter any decision made, any actions taken. I only want you to know that they are not made on snap judgment. Despite that fact I realize that these decisions may be wrong. Only time will tell.⁷

It appears that the policy of offering private instruction at no additional fee ended after 1938-39 as the catalog for that year lists it for the last time. The following year, however, such instruction was available for a special fee, although no one was listed as an instructor of voice and interpretation. The employment of all of these individual-instruction teachers had been terminated, with the exception of Alvina Krause, who was promoted to assistant professor of interpretation. Because all these instructors had been in the area of interpretation, their termination shrank the interpretation faculty even though, in fact, the course offering in interpretation had grown somewhat between 1928 and 1942.

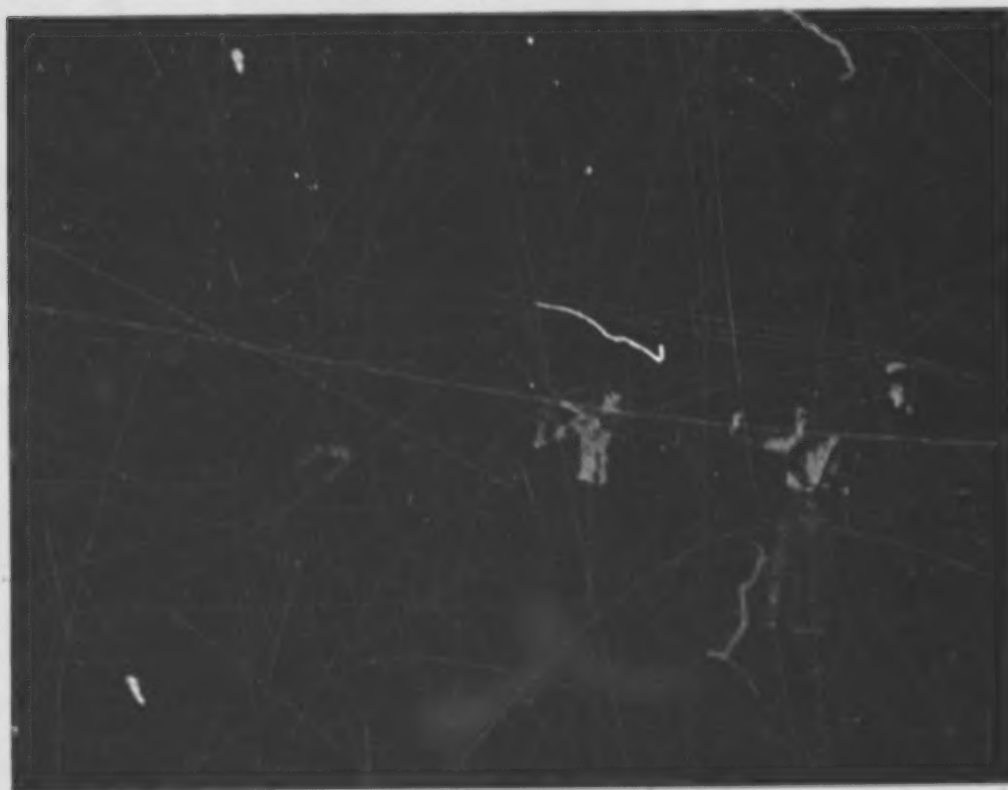
In contrast, an area that underwent considerable growth during this period was what in 1928-29 was called dramatics. Dramatics consisted of twelve courses which were taught by five professors. Seven of these courses addressed problems of production, such as play directing, scenery and costume design, and acting. The other five familiarized the student with the literature of the field through courses such as Modern Drama, History of Pageantry, and Dance Drama. Five faculty members were responsible for these courses: Dean Farnsworth, Winifred Ward, Garrett Leverton, Theodore Hinckley, and Margaret Schultz Kranz. Kranz also taught four courses in physical education, including Beginning Dancing, Advanced Dancing, and Methods of Teaching Dancing. In



Above: Garrett Leverton, under whose direction the University Theatre became part of the curriculum in the School of Speech

1932, the school dropped its physical education department, and it would be several decades—until 1979—before dance was reinstituted in the theatre department.

Drama grew vigorously under Dennis and won national accolades for its innovative accomplishments. These accomplishments included “two world premiers on the University Theatre stage—Frank Elser’s *Low Bridge* (later produced on Broadway as *The Farmer Takes a Wife*) and Lynn Rigg’s play, *More Sky*.”⁸ Also in the mid-thirties, a uniquely staged “first production off Broadway” of Sidney Howard’s *Paths of Glory* was produced. One ambitious experiment in enrichment programming was a course called Contemporary Theater, wherein Garrett Levertton took his summer class on a tour of theaters in seven different European countries.



Left: A scene from *The Hairy Ape*, staged by John F. Baird and designed by Lee Mitchell, in 1934

By 1941-42, the area of dramatics identified itself as theatre in the catalog, and listed twenty-one courses. Then, as earlier, the majority of courses concentrated on aspects of production such as lighting, scene design, and costuming. Course titles in the literature of the field included *Theatrical Backgrounds on the Drama* and *Studies in Comparative Drama*.

Another area that burgeoned during this period was public speaking, which grew dramatically in the number of its course offerings, although the faculty remained the same size. The curriculum grew to twenty-one in 1941-42. An area that had been previously limited to argumentation, debate, and public speaking had expanded to include courses in group meeting, persuasion, rhetorical criticism, and the psychology of audiences. Two faculty members, Sarett and McBurney, carried the bulk of responsibility for the courses at this time (Sarett was listed for five and McBurney for six), although graduate assistants were probably active in sharing the teaching load. By the early forties, then, public speaking was a vigorous area in the school.

Another field grew rapidly during this period, the area that is today the Department of Communicative Disorders. This department began with the establishment of the Speech Clinic in 1928, when a number of related courses were offered for the first time: Speech Correction, Anatomy and Physiology of the Vocal Instrument, a seminar in speech defects, and The Psychology of Sound.

By the end of Dennis's deanship, speech re-education had expanded to seven courses: English Phonetics, Principles of Speech Re-education, Anatomy and Physiology of the Vocal Instrument, Clinical and School Procedures in Speech Re-education, Laboratory Methods in the Study of Speech; and two seminars: Problems in Speech Pathology and Voice Science.

By 1942, the speech re-education faculty formed the nucleus of what it would become in the years to follow, with Clarence T. Simon as director of the clinic, and with G. Paul Moore, Raymond Carhart, Helen Sullivan Knight, and Isaac Brackett as faculty members. What would be a renowned department was off to a healthy start.

The area of least activity during these years appears to have been speech education. In the 1928-29 catalog, six courses were offered as teacher's courses, four of which were the above mentioned early courses in speech correction. The other two were Psychology of Speech Education and Teaching of Speech. Two professors were listed: Clarence T. Simon, and Adam Raymond Gilliland from the Psychology Department. In 1942 this area, then called speech pedagogy, remained limited to these two course plus one

addition, Teaching of Dramatics. Its courses were handled by professors whose primary interests lay in other areas, Professors Simon (psychology of speech), Sarett (public speaking), and Miller (dramatics). Major growth in this area would occur later.

In addition to these areas of study, in 1937-38, five unclassified courses were listed. Two were in radio: Radio Production, and Writing for Radio. (Radio courses had appeared a year earlier in the section labeled dramatics.) Another unclassified course was Story Telling, revived from the School of Oratory curriculum. The two remaining courses were titled Introduction to Graduate Study and Research.

The program remained essentially unchanged for the duration of Dennis's deanship, except for the addition of more unclassified courses: three additional radio courses (Radio Announcing and Acting; Directing Techniques for Radio; and Radio Program Building) and Language and Thought.

Language and Thought, a general semantics course, was developed by Irving J. Lee, who originally was hired to teach public speaking. Lee, a 1931 graduate of New York University, earned his M.A. and Ph.D. in speech at Northwestern University in 1935 and 1939, respectively. In 1955, his distinguished career as a professor and scholar was ended by his untimely death at age forty-five.

The radio courses were eventually to become the department that today encompasses the media of radio, television, and film. During Dennis's deanship they were taught by Albert Crews, who held a B.A. from DePaul University (1929) and an M.A. from Northwestern University (1937).

Though it was not his area of speciality, in 1939 Clarence T. Simon articulated the need for a vital radio department by stating that "the future of radio, and its contribution for good or bad to the economic, governmental, and social life of this country will be determined largely by the men who receive their training and do their research in university departments of radio."

Other areas of the university were pioneering experiments in radio in the 1930s. The School of Commerce, for example, offered a course called Radio Advertising Copy in 1931-32, the School of Journalism offered Radio Script Writing in 1933-34, and the School of Education offered Visual Aids and Radio in Education in the summer of 1937. But it was the School of Speech that seemed to prevail in the area of dramatic writing, acting, and production for radio. As a committee report summarized on November 22, 1937:

In response to insistent student demand, the School of Speech tried an experiment during the first semester, 1935-36, when it offered a course in "Radio Acting" and a course in "Radio Writing."

without credit and supported by special tuition charges. The demand for these two courses was repeated in the second semester, and the courses were offered under the same conditions, with one additional section. In the 1936 summer session, a course in "Radio Production" and a course in "Writing for Radio" were offered for the first time as part of the regular curriculum. Between the 1936 summer session and the first semester, 1937-38, 377 students have registered for these two courses.¹⁰

It was the belief of Albert Crews (correctly borne out) that students would respond with interest to course offerings in this area. In an article he wrote in 1938, Crews discussed offering a fully rounded program to provide professional training for radio. "As the college learns by experience," Crews correctly predicted, "probably this organization will change and expand."¹¹

Dennis wholeheartedly supported Crews in instituting the early radio courses. At the March 13, 1942 faculty meeting, minutes record that:

it is proposed that the School of Speech expand its curricular organization to include a field of concentration in Radio comparable to the concentrations now available in Theatre, Interpretation, Public Speaking, and Speech Re-education. Such a field of concentration would lead to the granting of a B.S. degree in speech [in radio].¹²

By 1942, then, departmentalization was a fact within the School of Speech, although it would not be made official until the tenure of the next dean.

Platform test

Another change that was to occur during the second half of Dennis's deanship would have a direct effect on School of Speech students. As early as 1928, the faculty addressed the question of whether, before graduation, speech students should be responsible for a formal demonstration of their mastery of public speaking skills. Under Cumnock this competency had been assumed, but with the growth in enrollment a more formal policy statement became necessary. During a 1928 faculty meeting, the question was raised: "Shall we set minimum standards of proficiency in voice for students before they graduate?"¹³ Clarence T. Simon reported a committee's conclusion more than a year later. "No student shall graduate from School unless voice and diction are adequate to meet demands of public platform and reflect credit."¹⁴ In that exchange lay the seeds of what would grow into what some came to consider a virulent weed, the platform test.

The seeds lay dormant for some years to follow, probably on the theory that private instruction adequately prepared speech students for any imaginable public speaking

situation. When private instruction was eliminated, however, there was some concern about whether speech graduates would continue to manifest the high quality in voice and interpretation that had been the norm. Probably in an effort to maintain that standard, what many students and certain faculty regarded as a devilish device, the Platform Test, was established. A Special Curriculum Committee recommended to the faculty on April 12, 1938, "... that graduation be made contingent upon attainment of a definite level of platform ability." Further, if graduates were "to manifest a uniformly high degree of platform proficiency, some integration of speech skills was necessary beyond that supplied in the classroom."⁸

Professors Krause, Montgomery, and Lois Crews were appointed to administer the test. It was given first in May of 1939. The two stated objectives of the test were to underscore the important position of speech skills in the school's philosophy of education, and to ensure that each student attain a reasonable level of competency. It was the responsibility of each student to demonstrate his or her competency during a fifteen-minute exposition. An interpretation student might do a literary reading combined with "an original discussion relative to the literature presented,"⁹ a public speaking student might present a lecture recital, while a speech re-education student might choose to expound on an aspect of speech impairment.

The institution of this test met with mixed reactions from students and faculty alike. Those who were involved in areas of the school that emphasized performance tended to believe that the test was a logical culmination of years of study. Those who were involved in scientific areas often criticized the test as being unnecessarily stressful for students who might never again need to demonstrate those skills. The Special Curriculum Committee observed that there were those who questioned the effectiveness of the test and Dennis appointed another committee to make an analysis and recommendations. Their comprehensive study found, in part, that there was a high degree of failure for those who took the test for the first time, with thirty-three percent failing, sixty-one percent passing, and six percent seeming to have avoided it all together by being absent. Causes of failure included choice of inadequate material, unacceptable delivery, and general deficiencies such as poor bearing or failure to meet time requirements. Those sitting in judgment were faculty members who represented various areas of the school. In every instance, these judges were responsible for preparing a written critique immediately after a student's performance, so that the student could be notified about passing or failing within three days. For those who failed, there was a follow-up conference with

60 a committee member. The student had to repeat the test at a later date and could not graduate until the test was passed.

Although this test struck panic into the hearts of many students, there were exceptions. One of these was Martin Maloney, a doctoral candidate who took the test in the late thirties. Maloney admits that he anticipated the experience with equanimity, probably because his background work in theatre, debate, and radio had accustomed him to speaking in public. He decided to have some fun with his test, and prepared a twenty-minute lecture/recital based on semi-pornographic literature of the late Roman period. Since Maloney's M.A. was in comparative literature, it was a relatively easy task for him to assemble cuttings from such works as *The Golden Ass* and *Satirica*, with which he marched into the examination room to confront his committee of James McBurney, Alvina Krause, and Winifred Ward. "But they passed me anyway," recalls Maloney.¹⁷

This test remained the subject of controversy and worry for many years before it was resolved. Certainly during the latter half of Dennis's deanship, it was a central feature of the school.

Dennis and students

One of the most memorable aspects of Dennis's deanship was the personal style he used in interacting with the students. Dennis knew that a part of education was the growth of each student's character. He was not averse to giving an academically questionable applicant to the school every benefit of the doubt if he felt the person to have untapped potential. However, he was quick to chasten anyone who failed to make his or her best effort in the role of student. Apparently, on occasion, Dennis found his faith to have been misplaced. Two years after he had provisionally admitted a student in 1938, Dennis had cause to regret that decision, and wrote to him of his shortcomings.

If you wish to graduate here, play the game by the rules, ask no favors, no exceptions, make some decent grades. By seven different rules you should have been dropped long ago, and for good. That we did not drop you is . . . well, what it is. But it is not too late. So don't overbid your hand.¹⁸

Dennis closed by advising the student to complete his credits in the less prestigious night school. A few days later he received a letter from the student's brother-in-law.

By the grace of God and a malevolent Fate I am the brother-in-law of Hugh, lately or conditionally a student in the School of Speech. His sister and I were apprised only this morning of the turn of events in the last few weeks, and our dismay can well be imagined. We have known all along that Hugh is no demon student, but this last was so shocking that we are quite distraught.¹⁹



Left: Ralph Dennis, perhaps typing one of the numerous letters he wrote to students, parents, alumni, and colleagues

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In response to this man's request for elaboration of the status of his brother-in-law, Dennis shot back a direct reply.

By the grace of God and an indifferent fate, I happen to be Hugh's dean. This has been something of a cross, but undoubtedly not so heavy a burden as yours.

Hugh is a magnificent alibi artist, an absolutely magnificent Irish wangler, and a hard man to pin down. Just when you think you have him, he is gone. And when you hope he has gone and will never come back, there he is. As Ralph Dennis, I rather like him, and at times I am inclined to think that he likes me. As Dean Dennis, life would be rosier if he did not exist.²⁰

Surely no one could accuse Dennis of using subterfuge in this exchange. These letters typify his concern and his candor.

However, Dennis's strong self-image and his expectations of his students resulted at times in a certain harshness. It was his custom to affix note cards to a bulletin board in Annie May Swift Hall, usually containing inspiring quotations or expressions of his own pithy wisdom. On at least one occasion he strayed from high-mindedness to make a public spectacle of two students who he felt had behaved with impropriety and whose behavior had insulted him.

This bulletin is addressed to "Pete" _____ and the sweetie who sat beside him

Yesterday at our school assembly I read Steinbeck's latest book, "The Moon is Down."

You and your lady friend were present, vocally and in person.

Vocally, because you and your friend talked and laughed during the entire program. Twice I thought I could not go on, that I must stop and ask you and your sweetheart to leave the room. I did not do this because I did not wish to embarrass the audience, or you, and because I thought I owed something to Mr. Steinbeck and his book.

In recent conversations with me you stated that you wished to be a writer. Fine! But writers need imagination. Having imagination you would not, so I think, disturb any audience with your talk and laughter.

This bulletin is open to you and to your sweetie to justify your conduct. Bring your statement to the office and it will be typed on a card like this, posted over your signature.

In this statement be sure to state why you think courtesy is undesirable in human relationships.

I shall not appear on another program this semester, hence I am not writing this to better conditions for myself. I would, however, like to better them for all who appear on later programs.

Ralph Dennis

P.S. It would please me if our Student Senate would note conduct of this sort and, if they disapprove of it, would make recommendations that will reduce to a minimum such exhibitions of crass discourtesy in this School.²¹

The student so addressed responded with dignity.

March 18, 1942
Ralph B. Dennis, Dean
School of Speech
Evanston, Ill.

My Dear Sir:

I regret to note that I am the recipient of a notice, via your bulletin board, and thus public, of a letter reprimanding me for my reprehensible conduct in your assembly of Thursday, last.

I can only conclude by the manner of your reprimand and its tone, that you feel that I have deeply offended your dignity.

Please be assured that it is my pleasure to inform you that any "crass discourtesy" on my

part was not intended. I am equally sure that the same sentiments are entertained by the young lady who was my companion on this occasion.

I trust that you will find this note suitable to post along with the one which now seemingly occupies a prominent place on your bulletin board.

Most respectfully yours,
Peter _____²

Dennis consistently assumed the role of *in loco parentis*. In one instance, he wrote a severely critical letter to a parent, accusing a student of changing from an unspoiled, enthusiastic coed to one who had assumed "a pose of 'hard sophistication,' a contempt for age and any possible wisdom it might have, a certainty that youth knows 'all' and the way to meet life is to thumb your Sophomore nose at conventions, old folks, (you and me), to tell the world to let you alone, mind its own business... she has a 'God complex.'" To temper what might have been perceived as harsh judgment of their daughter, Dennis proceeded to confide that he, too, had gone through this sort of "moral and intellectual 'measles' as a college student" and that he wondered "at the patience and understanding of [his] parents." Dennis went on to refer to his own twenty-four year old son, adding that, "I also have a lot of other children, these students here, in whom I am tremendously interested (Virginia will pull a sardonic grin here)." Despite his fairly hard opinion of this woman, Dennis ended on the upbeat in his usual plain style and, ultimately, with the welfare of his student uppermost in his mind. "I am interested in one thing only for her, that she shall develop into an *able* and *fine* woman. I wish to help in that process when and where I can. Your advice will be appreciated. I'll even accept advice from Virginia."²³

Dennis had a strong sense of what was fair and honorable in terms of who should receive scholarship aid, and he dealt with this question with his customary candor. He knew that it was an honor to be named the recipient of a scholarship. But he also knew that, in some instances, there was no urgent need for financial aid. More than once, Dennis wrote to a recipient that he suspected was not in serious need of such assistance and, in a characteristically open and forthright manner, asked him or her to relinquish the monetary part of the honor so that a more needy student might take advantage of it. It is to Dennis's credit that his appeals to the nobler side of such advantaged students were often effective. However, he was not always successful.

In the case of one freshman student whose affluent father seemed able to pay his tuition, Dennis wrote an appeal to the father to refuse the rebate for his son's sophomore

64 year. The man turned the letter over to his son, who responded to Dennis that he was able to earn the high grades with which he maintained the qualifications necessary for him to win the scholarship partly because he did not have to hold a job to earn tuition money. In addition, he maintained that his father had assumed heavy financial obligations about which the dean could not know, which included paying the college tuition of a niece.²⁴ Clearly, that family was not in the completely comfortable position that Dennis had inferred. But apparently Dennis did not fully accept the student's argument; for while the student received the scholarship for his sophomore year, as he had for his freshman year, the following year he received, instead, a letter assuring him that while his classwork remained superior in quality, the scholarship was being awarded elsewhere.

Dennis's views on what he considered to be the frivolous use of scholarship funds were inflexible. His strategy was often to shame the applicant out of serious consideration of any aid that was not absolutely essential to tuition payment. On one occasion, he wrote to a scholarship student who aspired to living in a sorority house.

It is possible to say that this School is giving you a scholarship of \$200 so that you may live in the Tri Delt House. If you are the kind of person I think you are you won't live in the Tri Delt House . . . Lastly, Miss Isabelle, this School, with many many demands upon its slender funds, won't give a scholarship to you in order that you may live in the sorority house.²⁵

Dennis seemed to be telling this student to use her university experience for serious study instead of what were, in his view, distracting and frivolous extras.

On occasion, Dennis would go even further to make sure that students in need of financial aid got it. In one instance, it is rumored that he personally paid the tuition for a Russian refugee. Another time, he aided someone much closer to home. A young man, Maxwell Balfour, from the area of Dennis's home town of Traer, Iowa, wanted to go to college. His family, however, expected him to remain at home and help out on the farm. Knowing of the boy's family's opposition, Dennis assured him, "If you really want college, I'll help you when you get to Evanston."²⁶ One Saturday shortly after Balfour's graduation from high school, he took a train to Union Station in Chicago and, according to a story he often told in later years, used his last nickel to telephone Dennis in Evanston. Unfortunately, he got the wrong number, and had no alternative but to walk to Evanston. There he found the dean's house, but no one was home; the Dennises were away for the weekend. That night, Balfour slept on the porch, and the next day, he drank

Right: Ralph Dennis addresses a group of students including, on his right, Otis Walter, now a professor at the University of Pittsburgh.



66 milk left by a milkman. Late Sunday, Dennis returned and put Balfour up for the night. The next day he found a place in a fraternity house for Balfour to live and got a job for him as well. The young man completed college and went on to a colorful career that included stunt flying and friendship with J. Paul Getty. At his death in 1977, still grateful for the start Ralph Dennis had given him, Maxwell Balfour left a half-million dollar trust to Northwestern University.

Another time, Dennis appears to have forgiven a debt to the school after a woman's graduation. It was during the Depression, in 1933, and his approach to the problem was, as usual, totally commonsensical. An official from the business office of the university had sought Dennis's intercession in collecting on a tuition note from the student's father. Not in sympathy with the billing office, in view of the unusual economic condition of the country, Dennis nonetheless passed on the reminder to the debtor, including a liberal dose of homespun philosophy.

From time to time the Business Office of the University jogs my elbow about your note, and suggests that I pass the jog on to you. I do not follow instructions, feeling that the times are such that if a man is keeping his head above water, is feeding his family, clothing them and keeping them warm, he is doing his job.

Now that President Roosevelt is at the helm of the Ship of State, we may expect—what? I confess I do not know. Although I have money in the bank, I am nevertheless living in a moneyless world and with no idea when the banks will let me get at my cash. You probably are in the same boat . . . And as for you and the note here, I live on the assumption that if you ever strike gold, you'll pay the note.²⁷

Dennis subsequently received a reply in which the man apparently apologized for his inability to pay the debt promptly. Dennis replied in a way that indicated his faith in human nature.

Don't worry too much about what you owe us. If the world comes back—as it will—you will come back, and if you come back, you pay . . .

Twenty years ago while working in a bank out in Sioux Falls, South Dakota, I picked up two expressions, which still stay with me and from which I often derive real satisfaction. The first one was a pet remark of my brother's, who was president of the bank; it ran to this effect, "This is hell—but the directions say, 'take it'." The second remark came from an acquaintance of ours whose plans and dreams were always going wrong. After several failures he went further West and started over again. We received a letter from him. In it appeared this sentence: "I am keeping a stiff upper lip, a fuzzy eyebrow, and going after 'em like hell."²⁸

Another extremely human side of Dennis was his empathy with bereaved members of his faculty and student body. Hazel Easton vividly recalls receiving a comforting letter

from him upon the death of her father, although the two men had never met. Often, in a situation of this type, Dennis would allude to his own feelings of loss when his parents had died. "Please accept the very real sympathy of all of us here," he wrote to one student who had lost his mother, "I know something of how you feel because I am very well aware of the fact that the world has never been quite the same for me since those two days more than 25 years ago when my parents died."²⁹

Dennis and alumni

Taking an interest in the lives of those around him was in part what made Dennis such an interesting person himself. This involvement did not end with his students' graduation. Dennis knew that if he maintained contact with the alumni, they would maintain an interest in the well-being of the school. Because of the mutual interest and good will between alumni and the school, Dennis was able to garner financial support for the school from alumni. His attempts to keep contact with former students continued throughout his administration. One of Dennis's efforts to establish a loyal group of donors was the development of the School of Speech Alumni Foundation Century Plan. With an eye to what contributions at that time might mean in later years, in 1937 Dennis solicited pledges to be saved for five interest-earning years before being used to pay for some large endeavor such as the construction of a theatre, a speech clinic, or a special building for public speaking and interpretation. Dennis also foresaw that, with the advent of new technology, sophisticated media equipment would soon become a necessity.

And what of equipment? We need sound recording labs, where students may make records, study records of themselves and others. 'Talkie' studios, where films may be made of students, where students may hear and see themselves. Radio broadcasting rooms. All three of these are good education for the modern world. They are *musts* for us.³⁰

That same year Dennis followed up his initial fund-raising request with a pointed letter to those who had not yet responded. In one of these "frank and friendly" letters, as Dennis called them, he offered the alumni seven options from which to select the reason why he or she had ignored Dennis's request for support.

1. There ain't no extra \$5 where I live.
2. The Century Plan is terrible.
3. I can save \$5 by shoving this letter into a pigeonhole.
4. It was raining (snowing) the day your letter came.
5. The cook was sick and I was grouchy.

6. I had the flue [sic] and felt awful.

7. You make me mad and I'm never going to write you.³¹

But Dennis did not limit his contact with former students to fund-raising requests. In an era when access to continuing education was far less available than it is today, Dennis fashioned a scheme wherein alumni could enroll in a literature correspondence course. Unfortunately, the plan was doomed at the start by the premise that people are unfailingly reliable and efficient. Graduates of the class of 1932 were invited to enroll in an extension reading course, selecting from the areas of comparative drama, modern drama, and materials and backgrounds. Since there was no way to predict the size of response, it seemed most expedient to divide the courses into groups, each made up of six alumni who lived in close proximity to each other. Each course member was expected to read a book within two weeks and send it to the next person on the list. Dennis encouraged the participants to enclose their written reactions to the literature, which would finally return to the school. The only costs involved were parcel post fees and a \$5 refundable deposit, from which a one-dollar penalty would be deducted every time a participant was tardy in mailing a book.

On March 10, 1933, Dennis sent the participants an evaluation of the program.

Our books have moved three times now. What have we learned? Well, I know this—that some of you are careless about the packing of books, that they arrive in bad shape. Let's watch that. I know that some books arrive late. Let's improve on that.

If you have an opinion about this whole plan, a comment, constructive or destructive, do let me hear from you.

N.B. If a book does not arrive on time drop a card to the person ahead of you, and also drop a card to me.

How do you like this money-less world?³²

Apparently the plan generated too little interest for it to endure. Only six people enrolled, and the extension course died an early death. Yet this effort on Dennis's part reveals him as being eager to anticipate and facilitate his alumni's needs.

In addition to staying in touch through regular alumni activities, Dennis frequently visited former students when he traveled through their cities. Dr. Dorothy Richey recalls a typical example:

It was one day several years [after my graduation] while I was still teaching in South Carolina that the telephone rang. Without any introduction a voice at the other end said, "Would you care to powder your nose and step out for dinner?"

The signing of the Declaration of Independence historically was not nearly as stupendous as that telephone call. It was Dean Dennis at the other end of the line.³³

Character of the school

It was Dennis's personality that gave the school its distinctive feeling of being a family. He cared deeply about the school and the individuals who composed it. Writing in 1937, Albert Crews tried to define what made the school unique. Acknowledging the soundness of the school's underlying educational philosophy and the excellence of the faculty, Crews continued:

This indefinable spirit which hovers over the Speech school makes itself felt on nearly every student who has ever been there a month. I tried to nail it down—to get it in words. When I couldn't, I asked Dr. Simon what it was.

"It's the bald-headed gentleman up in the front office!" he told me promptly.

I asked Lew Sarett what it was.

"It's the Skipper and Simon and men like that," he said.

I asked a lot more of the faculty the same question and always I got the same answer, except that the farther down the list I went, the more of the rest of the faculty they included. Finally, I got the idea. It wasn't any one person or group of persons. It was the fact that all of them worked for the rest and the whole faculty had something of that same respect for the students—as human beings.

Certainly it is true that from behind the desk over which Robert McLean Cumnock ruled the school many years ago, there is still coming from Ralph Dennis a vitality, a spirit of adventure, a challenge, and a great human understanding which has somehow filtered down through an entire faculty to a receptive student body and made the Northwestern University School of Speech a school in the truest and finest sense of the word.³⁴

Dennis himself was as aware as anyone of this rapport within the school. At the end of his deanship, he could look back with pride; for he was leaving a school that boasted a speech clinic with clearly defined objectives, a university theatre that had earned a national reputation for innovation and excellence, a debate program with a solid record of tournament victories, and a growing graduate program. Yet, the characteristic that Dennis valued most was the spirit that lay at the heart of the school. In his final report to the president, of 1940-41, Dennis wrote:

We are, and by "we" I mean students, alumni, and Faculty, in as good condition as could be expected in these troubled times. Knowing these people as I do, I expect the spirit that now animates them to continue to live regardless of what is ahead as a country and as a people. Those intangibles that make morale in a group—that lay foundations for vital, personal philosophies—have been, are, and will be in the future an important—a tremendously important—part of the educational processes of this School. May they never be lost or destroyed!³⁵



Above: In December of 1930, the faculty and staff of the School of Speech sent this Christmas card. At the top are James Lardner, Isabel Lovedale, and Ralph Dennis. Above the top row of holly are Winifred Ward, Hazel Easton, and Lew Sarett, descending to James Armstrong, Charlotte Chorpennig, unidentified, Hazel DuCles, and G. Paul Moore. The three male silhouettes at the bottom are Garrett Loverton, Carlisle Blossom, and Edward Avison. Ascending to the left of Loverton are two unidentified, Jessie Scott, C. C. Cunningham, Belle Kennedy, and Florence Huith. To Cunningham's right and slightly lower are Lois McSloy, unidentified, and Hubert C. Heffner. The woman next to the word into in the greeting is Margaret Letzter. Above are Ethel Swift and John Baird. (Photo, courtesy of Fran Cory)

Search for a new dean

Ralph Dennis had spent an energetic twenty-nine years as head of the School of Speech, but now he was approaching retirement age. On the shoulders of his successor would rest the responsibility for maintaining the quality of the school, as well as for expanding it still more. Just as the school had increased in complexity since Dennis took over the reins in 1913, so had the method for finding a replacement to head the school. The selection process this time would be far different from the expedient method Cumnock used of simply naming his successor.

The search for a new dean began officially with a letter to Dennis from Dean of Faculties Fred D. Fagg, Jr., in the fall of 1941.

During the current academic year we have a very difficult task before us—the finding of a man to succeed you as administrative officer of our Speech program. I recognize quite clearly that we cannot be fortunate enough to get another Cy Dennis, but we do want to find someone who can carry through the next stages of development the work which you have brought to its present state of distinction.¹⁰

A committee of five faculty members was formed to carry out a nationwide search for a slate of possible candidates. Chairing the committee was Lew Sarett; the other members were Raymond Carhart, Ralph Dennis, Irving Lee, and Lee Mitchell.

The committee's initial action was to call for a report from the Subcommittee of Educational Policy.¹¹ This report articulated a recommended program of speech education for the next fifteen years. Anticipating a storm of activity in the field, they noted that Northwestern University, already preeminent in the field, was in a position to assert its leadership even more forcefully. Specifically, the committee defined the school's areas of expertise as

the teaching of public speaking and oral reading on all educational levels; speech correction and improvement; the theatre in all of its ramifications—university, college, and high school play production, children's dramatics, community playhouses, professional stage and cinema; the public forum and platform; the radio and television.

It will continue to be the aim of the School to provide students with a sound understanding, perspective, and appreciation of these activities, and to develop in them the highest possible degree of professional knowledge and skill.¹²

While appreciating the value of knowledge for its own sake, the subcommittee asserted that the school "translates knowledge into action. It is not alone the play in the book but the play on the stage; not the scientific discovery which ends abruptly and finally with a new theory of resonance but that theory put into practice in developing

better speaking voices."³⁸ In order to combine theory and practice, the subcommittee anticipated the need for creative planning and innovative thinking.

Beyond functioning effectively itself, the school wanted to benefit the university at large with its services. Various options were envisioned, including diagnostic speech exams for all incoming students, public speaking forums, and an educational program integrated into the university so that every graduate would provide an effective example of oral and written language.

Calling for a future rich in creative scholarship, the committee acknowledged the need for a vigorous faculty that would attract the finest graduate students, and that would provide leadership within the field via publications in scholarly journals and textbooks and participation in professional associations.

Concluding with the desire to progress at a maximum rate in the next fifteen years, which would ensure the school's leadership position within the field, the committee reflected with satisfaction on the healthy *esprit de corps* then enjoyed by the staff, students, and alumni. It was that spirit that Dennis had successfully promoted during his tenure; and it was the objective of the subcommittee to secure a new dean who would share Dennis's feeling for the school.

The four committee members then set forth the qualifications they sought in the next dean.⁴⁰ He must be between thirty-five and forty-five years of age (in order to possess both energy and maturity). He must have the executive ability to deal with personalities as well as with organizational problems. He must be of impeccable character and be intellectually daring and flexible. His personality should be one that would inspire loyalty, manifest spirituality, and have empathy for the students. His health must be excellent. And, in order to command the respect of his colleagues, he must be a distinguished scholar. Since he would be heading the School of Speech, it was desirable that he be an able public speaker. His background and culture should reflect a broad exposure to ideas, so that he would display both depth and versatility. He must be familiar with the school's traditions and problems. And, finally, he must be able "to direct, to stimulate, and to promote the ambitious program of speech education . . . which has been designed to maintain and to promote the leadership of the Northwestern University School of Speech in the future."⁴¹

The procedure for gathering nominees for the deanship was an open one. First, all speech faculty of the rank of instructor and upward were invited to rank a list of six candidates whom the committee had selected. After secret tabulation of the returns, they

were invited to submit further nominations and to make suggestions for general characteristics desirable in a new dean. In addition, all faculty members were invited to address the committee personally on any aspect of the search.

Next the committee sent letters to twenty-six arbitrarily chosen leaders within the field, requesting that they nominate three persons for the deanship, and rank their nominations in order of preference. Nineteen responded. The most frequent recommendations were on the faculty of the school. The committee then submitted a list of six candidates: Hoyt Hudson (chairman of the English department, Princeton), James McBurney, Alan Monroe (chairman of the speech department, Purdue), Lew Sarett, Clarence Simon, and Andrew Weaver (University of Wisconsin).

A motion was made to bring the three out-of-towners to Evanston for interviews, but it is unlikely that the committee took their candidacy too seriously. The Northwestern University candidates were well qualified and had the advantage of familiarity with the school.⁴² Sarett professed to be uninterested in the position, wishing to devote his energies to teaching, writing, and speaking. McBurney possessed the scholarly background sought, but Simon was also a strong contender. He had been an innovative member of the faculty since 1920; he possessed the requisite academic credentials; he had served as acting dean during Dennis's absence; and he openly wanted the appointment.

On February 3, 1942, the committee met with President Snyder and Dean Fagg, and arrived at three decisions.

1. War emergency and general uncertainty of the times demand reasonably swift action in the choice of a Dean of the School of Speech.
2. As a general policy it is highly desirable to choose a permanent dean rather than an acting dean . . .
3. For many reasons it is unnecessary and unwise . . . to interview all six candidates.⁴³

Although the wisdom of the first two decisions is apparent, the committee did not specify the "many reasons" they cited for the third. Acting on those three criteria, however, they narrowed the field to McBurney and Simon. An informal, secret canvass of the faculty on the first and second of February resulted in a close finish with eleven votes for McBurney and ten for Simon. An additional faculty member eventually abstained and another voted for Simon. The final decision, then, lay with the committee, who unanimously elected McBurney as the new dean.

Allegedly, a campaign had been organized to elect McBurney, who in part perhaps because his age (thirty-six as opposed to Simon's forty-four), was thought to present a



Above: James McBurney. In 1942, he succeeded Ralph Dennis as dean of the School of Speech.

more energetic image. (Additional information and theories about the alleged campaign can be found in chapter V.) On March 17, 1942, McBurney's appointment was recorded in the minutes of the board of trustees.

Dennis retires

By 1942, then, Dean Dennis was prepared to leave the school in good order. He had inherited, in 1913, an outstanding School of Oratory which emphasized the study of elocution. In the ensuing years, he had overseen considerable growth. The school's academic position had been strengthened. It now offered a specialized graduate program that had begun with the emergence of the six departments that exist today. Additional programming had been instituted, including a thriving summer school and the National High School Institute. The faculty and the student body shared a distinctive school spirit. Dennis had much to feel proud of.

Dennis's attitude about retirement was much the same as Cumnock's had been; he placed his confidence in the competence of those left in charge. On June 10, 1942, there was a going-away party for Dennis and his second wife, Dorothy Critchfield Dennis, who were leaving the following morning for a vacation in Mexico. After the party, Dennis asked his successor, Dean McBurney, "Can you get over to Annie May Swift Hall at 5:00 tomorrow morning?" McBurney responded that he could, and he did. There, in the room, once Cumnock's, that had been Dennis's office, was then McBurney's, and is today Dean Wood's, the two good friends said their goodbyes. Over coffee, they shared their reminiscences and uncertainties. Despite the good order in which he was leaving the school, Dennis felt concern for its progression. Although he was no longer officially a part of the school, the school and its future were of utmost importance to him.

The Dennises left for their trip immediately after the two deans finished their goodbyes. On August 23, 1942, Ralph Dennis suffered several heart attacks in Cuernavaca. Despite the best care available, he succumbed and was cremated there. His remains were buried in the town of his youth, Traer, Iowa, where a simple memorial ceremony marked his passing. Another era in the School of Speech had ended.



Chapter four: The McBurney years

The first two heads of the school had been strong administrators. Cumnock was rigid in his insistence to limit the scope of the school to elocution. Dennis realized that the curriculum must be broadened so that the school could grow with the field. Both men instilled in the school a strong *esprit de corps*. But, as enrollment multiplied, that feeling would become increasingly difficult to maintain. With the appointment of James H. McBurney to the deanship, therefore, a different philosophy would prevail. It simply was not possible to continue to offer the "family" experience that had been available in less complicated days. McBurney had to develop a new style of administration, influenced by the changing conditions within the university and the school. During his tenure the school would more than triple in size of enrollment and faculty, new departments would emerge, administrative tasks would become centralized, and great physical expansion would occur. The renowned weekly summer luncheons of Dean Dennis would dwindle to one gathering a summer, and then to none. The close ties between the school and its alumni would diminish with the death of Secretary-Registrar Florence Huth in 1945.

McBurney was cognizant of the position of leadership the school held in the field, and undoubtedly felt pressure to maintain that position. More importantly, McBurney felt that his priority was to improve the school's respectability within the university. "I had no wish to preside over a second-rate institution,"¹ he recalled, in looking back over

Left: An aerial view of the Northwestern University campus. The landfill added during the sixties radically altered the shoreline.

76 his thirty-year deanship. Believing that President Snyder had appointed him primarily because of his strong scholarly background, McBurney set about working to gain academic respect for the school. One method McBurney used to establish academic credibility was to emphasize graduate studies. Another was to expand the scope of each area of study.

McBurney's background

Like his predecessor, James H. McBurney was a solid Midwesterner. His roots, too, were in a small rural community, Tyndall, South Dakota. There, in 1905, he was born to William and Martha Miller McBurney. Tyndall was a typical small town, where Mr. McBurney was a respected merchant who operated the local grain elevator. The McBurneys, however, were atypical for their generation, for both were college graduates, having studied at Dakota Wesleyan University in Mitchell, South Dakota.

It is not surprising, then, that education was valued in the McBurney household. James McBurney and his older sister grew up in an atmosphere where the expectation was that the natural progression after high school graduation was to attend college. Accordingly, McBurney opted for an academically stimulating program in high school and became an accomplished debater. In 1922, his senior year, he helped his team capture the state forensics championship, defeating teams from larger, more sophisticated schools.

Looking back at his high school years, McBurney revealed that he was generally a good student, but not considered a book worm. Yet his grades were consistently solid, suggesting that outstanding academic performance came easily to him. In 1922, he enrolled at Yankton College and graduated with a B.A. in 1925. Four years later, in 1929, he received his master's degree in economics at the University of South Dakota at Vermillion. That same year he married Florence Beckwith.

After several years of high-school teaching in Nebraska and Iowa, McBurney decided to pursue a law career and entered law school at the University of Michigan. After one semester, he was offered a graduate assistantship in speech. He remained at Michigan and received a Ph.D. in 1935. McBurney's next academic appointment was a post-doctoral fellowship at Columbia University during 1935-36, where he was instrumental in developing the graduate program.

McBurney's credentials were attractive to administrators at Northwestern, for they hoped to hire someone who could develop the graduate program in the School of

Speech. Accordingly, in 1936 McBurney was offered and accepted an associate professorship at Northwestern, and in 1941 he was made a full professor.

At Northwestern, McBurney and his sister, Laura Serr, found themselves on the same campus, where for many years she was housemother at Shepard Hall. During this period, also, three children were born to the McBurneys. (In May of 1963, Florence McBurney died and, nearly a decade later, McBurney married Helen Knauth.)

Departmentalization

When McBurney assumed the deanship in 1942, he inherited a school that was well on its way to departmentalization. Although it would not be until 1955 that the departmentalization was formalized through action of the board of trustees, by McBurney's first year as dean, the school catalog listed five departments of specialization: Interpretation, Public Speaking, Theatre, Speech Re-education and Radio.

Developments in the Interpretation Department

From its beginning, the school had emphasized the field of interpretation. By 1942-43, however, its faculty had shrunk to two members, C. C. Cunningham and Alvina Krause. Nonetheless, the catalog listed sixteen courses in interpretation. Five of these courses were Individual Instruction at A, B, C, and D levels, all taught by Krause. (Another course, Choric Verse Speaking, was not offered that year.) Cunningham and Krause assumed the responsibility for teaching most of these interpretation courses, although theatre professor Winifred Ward taught Story Telling, and public speaking professor Lew Sarett taught his popular Prosody and Interpretation.

In 1945, Charlotte Lee joined the faculty as an instructor after having been a teaching assistant for several years. She eventually became the department's first woman Ph.D., and an inspirational member of the faculty until her retirement in 1974.

Just as in every other department in the school, Interpretation had been plagued for years with inadequate facilities. In November of 1946, a year before his resignation, department chairman Cunningham wrote to McBurney, describing what he envisioned as an optimum environment.

With a feeling that falls considerably short of being enthusiasm, I am submitting below a statement of spatial desires on the part of the Department of Interpretation. I put it that way because I have no expectation of being around long enough (and I refer now to the natural termination of existence as a human being) to see my 'vision' realized, either in whole or in part...

1. A separate office-studio for each faculty member with the rank of assistant professor or higher (estimated number—four). Large enough to provide ample space for books and a set-up for actual reading expected by students who come in for conferences. This means a reading-stand in each office, on a raised platform, and a wire voice recorder, or mirror-phone, in each office, so that recording and playback can be used in demonstrating to students points pertaining to voice. Also, a full-length mirror, so placed that the reading-stand can be turned toward it, for checking with student of points pertaining to his posture and bodily activity.
2. Office accommodations for instructors and graduate assistants—of decent size, and to be used by no more than two in each office.
3. Three classroom studios, seating respectively 300, 100, and 50. In all three the seats to be arranged in a semi-circle, with a dais in front-center for a reading-stand. The 300 seat studio to have a stage large enough for group interpretation involving 10 to 50 students, with different levels—to be used for choric speaking and choreographic interpretation. Also, dressing rooms to either side of stage, for men and women.
4. A seminar room, with semi-circular table facing a dais, the room to be large enough for proper acoustics, yet affording the intimacy of close work together on the part of instructor and student.²

Cunningham went on to state that while he was not an architect, he believed the accommodation he described would serve both faculty and students well. Further, the level of expertise the department had achieved thus far was, to his mind, emphatically despite the inadequate facilities and the urgency of the need should not be discounted.

Two important additions to the Interpretation faculty were made in 1948: Robert Breen, a Northwestern Ph.D. who would develop the concept of chamber theatre, and Wallace Bacon, a Ph.D. in English from Michigan, who would chair the department until his retirement in 1979. In 1962, Lilla Heston joined the faculty. Heston had had all her training at Northwestern, receiving her Ph.D. in interpretation in 1965. In 1979, she followed Bacon as the department chair. Leland Roloff became an associate professor in 1968. He had received his M.A. at Northwestern University and his Ph.D. at the University of Southern California.

With these additions to the faculty came many changes. In 1942, the catalog expressed two purposes of the department: "reading aloud to enhance the understanding and appreciation of literature as an art," and "interpretation [as] concerned with the presentation to audiences of novel and play readings, lecture recitals, 'mono-drama,' and sketches."³ Thirty years later, the focus had shifted to emphasizing "instruction in the full understanding of written texts—especially literary texts—through the medium of oral performance. . . . The aim is liberal and humanistic rather than professional. . . ."⁴

Excluding individual instruction, the department offered eleven courses in 1942, compared with eighteen in 1972. The two-member faculty grew to number five by 1972.

The department reflected contemporary culture, as evidenced in 1942 with the offering of C12 Oral Interpretation of Contemporary American Poetry. In 1972, offerings included C09 Interpretation of Black Literature, "with an emphasis on contemporary novels and their sociological and political contexts." The courses reflected the sophisticated technology of the seventies as well, with C26 Interpretation of Literature through



Left: Members of the Interpretation Department pause on their way to an Honors Convocation. Left to right: Wallace Bacon, Charlotte Lee, Robert Breen, and John Edwards. Bacon and Lee carry book awards.



Far left: An interpretation class performance of "Harpoon of the Hunter"

Left: Interpretation students Jerome Bloom, Jacqueline Jones, and Michael McCormick performing

Media concentrating on "the aesthetics of presentational forms as they relate to the theatricality of dramatic literature, poetry, and other literary genres."⁶ In general, the scope had broadened to explore such areas as C13 Interpretation of Letters and Diaries and C17 Interpretation of Biography and History. In addition, by 1972, courses in two modes of performance were offered: C24 Readers Theatre ("The theory, principles, and techniques of the interpretation of literature in the special medium of readers theatre") and C14 Chamber Theatre ("The aesthetics and practice of staging novels and short stories").⁷ These modes were mentioned for the first time in the Northwestern University Bulletin of 1957-58. "The Department of Interpretation sponsors three full-evening performances each year devoted to works of prose fiction performed by the Chamber Theatre and to narrative poems and plays performed by the Readers Theatre . . ."

Readers Theatre began at Northwestern University in the summer of 1951 when Wallace Bacon introduced C18a The Oral Interpretation of Shakespeare, in which he focused on group rather than individual performance. This shift in focus may have been the most important element in the development of the department during this period. Although some group performance was part of the curriculum in 1942, instruction at that time centered on individual performance. Cunningham's description of spatial needs for the department reflected this condition. Furthermore, his request for "seats to be arranged in a semi-circle" suggests that having totally flexible seating did not occur to him as an option during that more structured period.

Chamber Theatre, developed by Robert Breen, was first listed in the bulletin in 1954-55, though Breen had utilized the concept years earlier. Chamber theatre is a style of drama that Breen developed while he was teaching a sophomore course that adapted all forms of prose fiction for dramatic presentation. It soon became obvious to Breen that

prose fiction "seemed dead—there was always a problem in deciding what to do with it."⁸ As the student-reader interpreted it, the dialogue was animated, with what seemed to be mumbling in between. Finally, Breen hit on the idea of having the student narrate the story from the point of view used by the author. The narrator reads most of the descriptive passages and, if the story is told from one character's point of view, the dialogue that belongs to that character. Other actors present the other characters' dialogue, and any narrative passages that are from their points of view. Special effects are kept to a minimum, so that as Breen advises, "when the narrator says 'a flannel fog



Left: Members of the Interpretation Department gather for a social evening. Lilla Heston chats with Wallace Bacon, whose back is to the camera; James Coakley sits in the background; kneeling at right is Karen Black.

settled down over the Salinas Valley' let his words suffice for the effect because, try as you may, you will never reproduce a fog with the effect of a flannel texture."⁹

The development of chamber theatre opened many forms of literature to dramatization — letters, diaries, and biography to name a few. Breen offered an interesting analogy that describes the role of chamber theatre as a teaching and an aesthetic device. "To insist that a play is a play and a novel a novel and never the twain should meet makes less sense than to say music is music and drama is drama and never should opera have been born."¹⁰

Developments in the Public Speaking Department

The origins of public speaking at Northwestern go back nearly as far as those of interpretation. Public speaking was the second area to be adopted, when Dennis became dean. The Public Speaking Department could have been expected to prosper under McBurney's administration, due to his background in this discipline. In the section of the School of Speech bulletin for 1942-43 that described requirements for degrees, there were two areas listed: the general course, a four-year program that combined an eclectic sampling of 90-100 credits in speech courses with 80-90 nonspeech credits, and the public speaking course. To be admitted to the latter program, students had to rank in the top quarter of their high-school graduating class. The curriculum required 180 credits, 60 of which had to be in public speaking courses, and 120 in nonspeech subjects. The aim of this program was to prepare students:

for any profession in which the ability to speak and write well makes an immediate and significant contribution, such as the law, the ministry, business, social, and civil service, or the teaching of public speaking. It is designed to acquaint the student with the civilization in which he lives and with the major cultures of the past, and to develop his power of oral and written expression of ideas and convictions growing out of this knowledge."¹¹

In 1942, the public speaking faculty was small but strong: McBurney, Irving J. Lee, and Ernest Wrage. Courses ranged from basics, such as A20 Essentials of Public Speaking, to more specialized courses, such as D22 Rhetorical Criticism, and included E level seminars.

This department was hit hard by the war, for both Lee and Wrage left for military duty. During their absence, Glen Mills was hired to teach several courses, including a Navy public speaking course.

In 1947, the focus shifted away from preparing students for any profession requiring



Above: James McBurney strolls through campus with A. Craig Baird, University of Iowa rhetorician.



Left: Students gather around Professor Kenneth Hance. Franklyn Haiman is seated on the floor.

articulate people to preparing them for professions requiring skilled and analytical communicators who understood "the arts of discussing, arguing, and persuading."¹² The course offerings remained essentially the same except for the addition, in 1948, of D28 Materials and Backgrounds for General Semantics, taught by Lee. The following year, B24 Group Leadership, taught by Franklyn Haiman, was introduced; and in 1952, B25 Extemporaneous Speaking was added, taught by Dean Barnlund. In 1953, E21 Seminar: Problems in Teaching of Public Speaking was dropped from the bulletin, although in fact it had not been offered since Lew Sarett had taken an extended leave of absence in 1951. Another course, D21 Studies in English and American Rhetoric, taught by Kenneth Hance, disappeared in 1954, but surfaced again in 1955. Four new courses were added in 1954: Hance's C29 Issues in Rhetorical Theory, Mills's D24 Special Topics for Investigation in Argumentation and Persuasion, Wrage's D25 Special Topics for Investigation in the History and Criticism of American and British Public Address, and Haiman's D26 Advanced Problems in the Investigation of Group Processes. It appears that the depart-

ment was deepening its curriculum coverage of various aspects of speech. Haiman was shaping the area of group processes, and later would develop an interest in the freedom of speech; Hances's area was rhetorical theory; Mills's was debate and argumentation; Wrage's was history through public address; and Lee was a prolific writer as well as a powerful teacher in the area of semantics. In 1956, Leland M. Griffin, a Cornell Ph.D., joined the faculty, and went on to build a reputation in the study of rhetorical movements. The department had grown to encompass far more than only public speaking, and in 1958 the name of the department indicated the change by becoming Public Address and Group Communication.

The last twenty years have seen dramatic changes in the field of communication, and all of these changes have affected the department. The sixties was a period in which the empirical study of communication began to influence the department in important ways. While the Public Address and Group Communication faculty was relatively slow to grow in this area, by the late seventies five members of the faculty were using empirical methods to study communication in the communication areas of persuasion, small-group behavior, media, health, and organizational communication. During this period of growth, computer terminals were installed in Cumnock Hall and a research laboratory was opened that was wholly devoted to scientific investigation.

While the empirical area was prospering, the public address and rhetorical criticism areas were not growing, and the basic public speaking class suffered from shrinking enrollments. This created a conflict over the future direction of the department. Some members of the faculty, noting the decline in enrollments in public address and rhetorical criticism courses, pushed for even greater expansion into the empirical areas. The humanistic contingent argued for balance between the two areas, so that empiricists and humanists could co-exist.

The controversy was resolved in 1972 when the department decided to continue to support all key areas of communication, and renamed itself Communication Studies. A subsequent resurgence of classroom interest in the basic public speaking course and a significant increase in public address and rhetoric course offerings reinforced this move. The course enrollment is now strong throughout the curriculum.

One measure of the strength of the School of Speech is the healthy development over the last twenty years of the Communication Studies department. What was a small but excellent public address department has grown to be a large, multi-purpose department. Through compromise and discussion, this department developed a diversity and

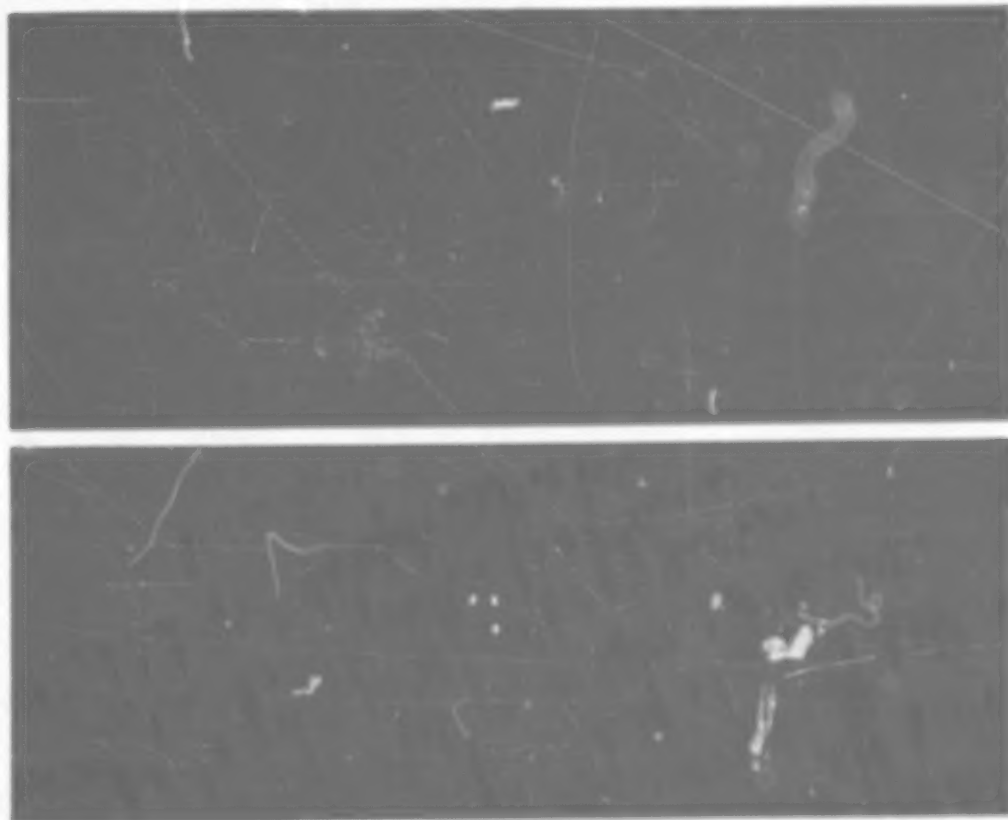


Above: Martin Maloney ponders a question posed in a class. Maloney received his Ph.D. in rhetoric and later moved to the Department of Radio, Television, and Film as a faculty member.

depth that is unique at the undergraduate level. A Northwestern University undergraduate can study a myriad of areas—initial encounters, media effects, 19th century oratory, or the rhetoric of car lots. The graduate level also is beginning to benefit from the larger faculty, as more courses on the advanced D level are being offered regularly.

Developments in the Theatre Department

Another field that took shape early was theatre. By the time McBurney became dean, that department was firmly established. A choice of nineteen theatre courses was listed in the Northwestern University Bulletin for 1942-43. Five of these were in the area of dramatic



Left: Two scenes from "Dark of the Moon" a 1948 University Theatre production directed by Claudia Webster.

86 literature, such as *Studies in Modern Theatre and Drama*; ten centered on performance and technical aspects such as *Stage Lighting and Scene Design*; there was one course in play writing; and three courses were geared to children's theatre, such as *Creative Dramatics for Children*. Seven people comprised the staff: Theodore Fuchs (lighting), Ramon Kessler (directing), Alvina Krause (acting), Lee Mitchell (design), Berneice Prisk (costuming), Walter B. Scott (playwriting and dramatic literature), and Winifred Ward (children's dramatics). Thirty years later, twelve faculty members offered a total of forty courses. About half of the course offerings were in performance and technical aspects, such as *Acting: Basic Techniques*, and *Decorative Arts for the Stage Designer*; a dozen were in dramatic literature, such as *The Development of Dramatic Art and Dramatic Criticism*; and several courses were in children's theatre, including *Studies in Child Drama*.

By 1942, the University Theatre had earned a prestigious position in the area of university drama. The organization existed primarily as a teaching tool, as Mitchell observed:

The relationship between class work and the productions of the theatre is very close. All the building, painting, lighting, costuming, stage-managing, and most of the acting, is the product of highly organized class and laboratory work. In the main, class instruction concentrates upon fundamental principles, laboratory work on the demonstration of these principles, and production work upon their practical application. Students who manifest superior ability may go on to even greater responsibility. To date, thirty-five major productions have been directed by students, and twenty-nine designed by them. All of the seventy-one Studio programs have been both directed and designed by students. Twenty-eight original plays by students have been produced.¹¹

Moreover, the Theatre Department benefited from its proximity to Chicago and the legitimate theatre. Although the entire department capitalized on this geographic relationship by inviting such guest lecturers as Mordecai Gorelik, John Van Druten, and John Gassner, one faculty member in particular took advantage of the situation. In 1951, Edward Crowley began teaching contemporary theatre, and initiated the concept of organizing theatre parties for groups of students, who would receive tickets at a reduced group rate. The idea was a success from the beginning, and the size of theatre-going groups mushroomed from about 50 to 150, usually including friends and spouses of the students. What made these occasions even more attractive than the reduced ticket price was the post-performance appearance of professionals associated with the play. Among those who spoke to Crowley's group were Otto Preminger, Melvyn Douglas, Yul



*Left: Drama students practicing
make-up application backstage c. 1943*

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*Below: Drama students working in
the costume department*



88 Brynner, and Burgess Meredith. One night Jessica Tandy and Hume Cronyn amazed the group by lingering on stage for a full hour after the final curtain of *The Four Poster*, performing scenes from some of their earlier plays. That unpredictable quality added to the lure of this enrichment experience. "We never know exactly what is going to happen," said Crowley. "When you expect ballet dancers to have given their all during their performances, you stand back amazed as they demonstrate techniques in answer to a question. Joe Greco, John Kriza, Nora Kaye, and Katherine Dunham all did this."¹⁴

Crowley continued to organize these theatre parties for many years, providing a vivid sense of the theatre and rare opportunities for dialogue with theatre professionals.

Since 1938, Fuchs had been an aggressive chairman who never hesitated to present departmental demands to the dean. In 1951, Lee Mitchell, a less aggressive personality than his predecessor, began what would be a seventeen-year term in that office. When he gave up the chair in 1968 to devote himself more fully to teaching, he summarized how the typical University Theatre audience had changed.

Twenty years ago audiences were generally conservative in their tastes so that while familiar classics drew good houses, anything very much out of the way could be expected to play to much less than capacity. In more recent years the habitual theatre-goers seem to have become increasingly adventurous and ever more willing to go out on a winter night to see any play which promises a meaningful subject, novel form or distinctive style. The result is that today a play like *The Chinese Wall* or *The Hostage* can expect to be well attended and seriously reviewed. Such could not have been hoped for a generation ago.¹⁵

At the same time that he resigned the chairmanship of the department, Mitchell also resigned from his position as the director of the University Theatre. He recommended that these positions go to two different individuals. Robert Schneideman became the chairman, and Leslie Hinderyckx assumed responsibility for the University Theatre. Schneideman, a Northwestern Ph.D., had gained experience as an actor and director off-Broadway. Hinderyckx's experience included stage, film, and television acting, as well as teaching at Rockford College and Beloit. He, too, had received his Ph.D. at Northwestern. This department administration continued the tradition which others had established, combining "a broad liberal education with a thorough professional preparation."¹⁶

In 1971, Schneideman resigned the chairmanship and recommended that Hinderyckx become acting chair. Hinderyckx, feeling that this title would render him powerless to effect any substantive changes, countered that he would give Dean

McBurney a signed, undated letter of resignation in exchange for a full chairmanship. With that understanding, Hinderyckx became department chairman, a position he holds at this time.

Hinderyckx believes that during his tenure, there have been three important changes. The first involved the use of Annie May Swift Hall for University Theatre productions. It was an old facility, equipped with generally outdated equipment. Hinderyckx recalls standing in the back of the auditorium during performances. As the audience responded with applause or by shifting in their seats, he grew to expect the familiar sound of nuts and bolts falling to the floor and rolling around. The situation was intolerable, the auditorium was closed by administrative decision, and productions moved to Cahn Auditorium until the opening of the Theatre and Interpretation Building in the summer of 1980.

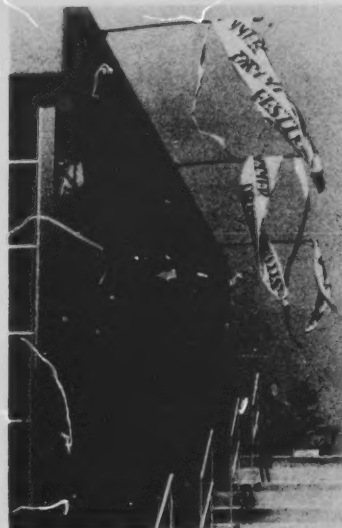
Secondly, the Benson Street facility came into use as a theatre laboratory, as the site of Studio Theatre productions and other student projects, and as space for costume storage and the like.

Finally, additional faculty members were added to the staff to give the area more depth and to reduce the student-teacher ratio. Over the years, four teachers were added, so that by 1979 more than a dozen acting courses at various levels were offered.¹⁷

Today, as has always been true, the Theatre Department tries to walk the line between offering solid professional training and a good, liberal arts, humanistic background. The primary goal of the department is to educate the whole person, so that if and when a theatre graduate chooses not to pursue a career in theatre, his or her education is still valuable.

Developments in the Speech Re-education Department

At the other end of the spectrum from theatre is the area of communicative disorders. This department has grown remarkably since the beginning of McBurney's deanship. In 1942, the curriculum centered on phonetics, aspects of the vocal mechanism, and teaching and testing children with hearing impairments. That year, there were four faculty members listed in the bulletin as being in charge of speech re-education: the director, C.T. Simon, G. Paul Moore, Raymond Carhart, and Isaac Brackett. Moore and Carhart had received, in 1936, the first two Ph.D. degrees awarded by the school. Moore's area of research was phonetics, "specifically in high speed motion picture photography



Above: The Theatre and Interpretation Building



Left: Professor Paul Moore with a student. Moore utilized high-speed photography to study the larynx and speech production.

of the human larynx during vocalization."¹⁸ With Hans von Leden from the Medical School, he is responsible for three classic instructional films, still used in anatomy classes, which utilized high-speed photography to study the larynx and speech production. Moore was to remain on the faculty until 1961, when he resigned his professorship to accept the chairmanship of the speech department at the University of Florida.

Brackett had received both his B.S. and M.A. at Northwestern University and in 1947 would complete his Ph.D. He had been on the staff as a graduate assistant, and became an instructor in 1941. He served briefly, in 1943-44, as a research associate with the Voice Communication Laboratory at the Waco Army Air Field, and returned to Northwestern University in 1945 as an instructor in speech pathology. In 1948, he was promoted to assistant professor and in 1951 he resigned to join the faculty at Southern Illinois University.

This small faculty headed what was, in 1942, only a budding program in speech

correction. But the department burgeoned during the following years. One of the first areas to take form was the Program in Education of the Deaf and Hard of Hearing, which had begun in June of 1941. C. C. Bunch, who had been a professor of applied physics of otology at Washington University Medical School, came to Northwestern University to supervise the construction of an audiometric laboratory, enlarge the speech and hearing clinics, and offer appropriate courses for students interested in the field. In June of 1942 Bunch died, and Raymond Carhart was selected to carry on the development of the program. Interestingly, although Carhart had been trained as an acoustic phoneticist and wrote his dissertation in the acoustics of speech, as his career evolved, he switched completely to the field of hearing problems. In 1946, he offered the school's first course in audiology.

Immediately following the end of World War II, the Speech and Hearing Clinic received an impetus when the Veteran's Administration appointed Northwestern University as "the first of several agencies in the nation for aiding in the speech rehabilitation of war veterans."¹⁹ Simon acted as speech consultant in charge of diagnosing speech



Left: Professor Raymond Carhart assists a student in a dissection class.

92 disorders and recommending treatment. That treatment, available at the clinic in Evans-ton, ranged from retraining damaged speech muscles to instruction in lip-reading and fitting of hearing aids. The program was tailored to fit the specific needs of each veteran. Simon saw it as a meaningful step forward, stating that "the program of speech rehabilitation, now approved by the Veteran's Administration, represents a great advance over veterans treatment after the last war, when practically nothing of this kind was under-taken."²⁰ Among the staff members involved in veteran rehabilitation were Brackett, Harold Westlake, who had joined the faculty in 1944, and Carhart, who in 1944 had worked with veterans at Deshon Army Hospital in Pennsylvania.

By this time, the clinic was firmly established, having treated a total of more than 4500 patients, many of whom were youngsters with speech defects such as stuttering and lisping. The alliance with the Veteran's Administration emphasized development in treatment of hearing disorders. During the summer of 1945, the school offered a special symposium that examined the research and clinical experience of the war years, giving those who had not been directly involved in war activities an opportunity to gain current information.

During the academic year of 1945-46, approximately eighty-five students took courses in hearing as part of their programs. A report on the Program in Education of the Deaf and Hard of Hearing stated that "more than a dozen undergraduate students and as many graduate students specialized in audiology and . . . [emerged] as qualified for professional positions in the field."²¹ By then, eight students were well on their way to earning their Ph.D.s with specialization in hearing, which the department offered as "evidence that Northwestern University is considered a leading center for education of specialists in audiology and hearing."²²

Cooperation between the School of Speech and the Medical School was strengthened in 1945-46 when joint research on psychogenic deafness got underway. The following year would see the opening of a hearing clinic at the Medical School, staffed in part by speech personnel. Helmer Myklebust, new to the faculty in 1948, was involved in testing very young deaf children. In conjunction with the Dental School, a cleft palate clinic was established. Harold Westlake was associated with this clinic, as well as with the cerebral palsy clinic.

In 1946, the department stated that its primary goal was to develop "as active and vigorous a program in audiology as possible."²³ Three things were necessary to achieve that goal. First, the department must continue to develop a sound and flexible curri-



Left: A student observes children who are patients in the Speech Clinic.

culum while remaining responsive to the needs of students and nuances in the field. Second, it must continue its emphasis on strong and varied research projects. And, finally, it must maintain extensive clinical services to benefit the hard of hearing and to provide experience for clinic workers. At a March 12, 1948 faculty meeting, Carhart made a motion, seconded by Moore, to establish a degree program in speech correction and audiology.

In the School of Speech announcement of courses for 1946-47, the Speech Re-education Department was referred to as Speech Correction and Audiology, reflecting the broadening of interest within the department. That same year, faculty titles, which had been either professor or instructor of speech re-education, changed to reflect each member's area of expertise. Simon was professor of speech correction until he became professor of psychology of speech in 1949; Carhart was associate professor of audiology;

94 Moore and Brackett were associate professor and instructor of speech correction, respectively; and Westlake was assistant professor of audiology until 1948, when he became associate professor of speech correction. In 1948, Heimer Myklebust joined the faculty as associate professor of audiology, and a decade later became professor of language pathology.

The decade of the forties had seen a preponderance of activity in audiology. The decade of the fifties saw growth in the areas of organic and language disorders. In 1951, the Children's Hearing and Aphasic Clinic was established, largely through Myklebust's efforts in securing grant support which included a substantial sum from the Wiebolt Foundation and support from the Junior League of Evanston. This clinic was devoted to the analysis of children's language defects. Myklebust was breaking new ground, for as he pointed out: "Frequently children with these language disorders are erroneously thought to be emotionally disturbed or even mentally deficient. The result is that their special educational needs are not met."²⁴ In 1955, the clinic was renamed the Institute for Language Disorders. This facility filled a previously neglected need for this group of children, who by the late fifties were being labeled as having a "psychoneurogenic learning disability."

Meanwhile, under Westlake's guidance, new clinic facilities in cerebral palsy examination, training, and research were developed at 1868 Sheridan Road. Westlake's area included problems of the cleft palate, as well.

Clearly, separate programs were emerging, dependent on the research directed by Carhart, Myklebust, and Westlake. In October of 1957, a faculty meeting centered around a discussion concerning reorganization of the department. The result was a division of the department into three areas: speech pathology, language pathology, and audiology. The following year, 1958-59, the Northwestern University Bulletin identified the department as Communicative Disorders, and for the first time it formally listed a department chairman. Although Simon had served informally in that capacity until 1947 when he took a leave of absence, since then Westlake had chaired the department, and was so acknowledged in this bulletin.

In the fifties, two women joined the faculty, and remained to establish their careers. Hilda Fisher became an instructor in speech communication in 1950-51. With a Ph.D. from Louisiana State University, her specialty has been in the area of phonetics. Laura Lee was an instructor in speech correction from 1956 to 1960. She became an assistant

professor and, later, a professor of speech and language pathology. Lee developed an early method of analyzing children's syntax, which provided a much needed measuring stick of language development. Although further study has since been done in this area, hers was significant early research. In 1979, she retired with an international reputation.

As in virtually every department in the school, this department suffered from problems of insufficient space. Each specialized area was physically separate which made cooperation between the faculty members difficult. Originally, the Speech Clinic was on the third floor of Annie May Swift Hall. For a time, the Hearing Clinic was on the bottom floor of the Speech Annex, with Language Disorders on the second floor, south. Later, the department acquired what had formerly been a private residence on Sheridan Road, since moved to a Clark Street location. Undoubtedly more than one person was startled, upon a first visit to the preeminent communicative disorders program in the country, to find such unpretentious quarters. There was a growing need for a new facility, to keep pace with technical developments within the field of communicative disorders, to unify the faculty both physically and psychologically, and to house the clinical, research, and teaching areas of the department.

In 1964, Westlake stepped down as chairman and David Rutherford assumed that position. Much of his fourteen-year term as chair was occupied with the planning and construction of the Frances Searle Building for Communicative Disorders. Architects from the firm of Walter A. Netsch began work in 1967. They virtually lived with department members in order to observe their professional lifestyles. Using a three dimensional chess-board-like device with squares of different colors representing different programs and functions, the architects figured traffic patterns that would provide both efficiency and privacy. This extensive functional analysis included visits to thirteen other facilities, including the Eastman Kodak Laboratories and the University of Texas Dental School, to inspire ideas for this building. In 1970, ground was broken on a north campus landfill site, and on December 7, 1972, the building was dedicated.

A building of geometric modules, Frances Searle houses all clinics on the first floor, research laboratories in the basement and on the second floor, and anechoic and reverberation chambers in the basement. It has facilitated rapport among faculty and staff members of the three programs, which improves the overall productivity for the department.

The achievements of the Communicative Disorders Department are numerous. It



Above: The interior of the soundproof anechoic chamber in the Frances Searle Building for Communicative Disorders.



was the first university department to offer an academic program called audiology, which is now a major specialized course of study in universities all over the world. It was at the vanguard of the study of learning disabilities. Its research work in organic disorders has contributed significantly to broadening the available scope of treatment. Its assessment of the results of stuttering therapy (done in 1969 under a grant from the Department of Health, Education and Welfare) was the first such study ever made. The faculty of the Communicative Disorders Department deserves much of the credit for the department's achievements because of the clarity of their goals and their perseverance in meeting them.

Developments in the Radio Department

The study of radio, which began during Dennis's administration, grew and matured under McBurney. Albert Crews opened the door to the development of a full course of instruction in radio. By 1948, there were eight people who held the rank of lecturer or higher, offering twelve courses that ranged from A80 Introduction to Radio ("a study of radio broadcasting as a communicative and artistic medium, as a business, and as a social and cultural force") to production courses, such as C83 Radio Production Procedures ("a lecture-laboratory course in the production of complex program types, with students participating in the broadcast of Radio Playshop and Radio Guild programs").²⁵ Radio programs that provided the students with practical experience included "Radio Playshop," (a weekly dramatic program that was written, acted, announced, and produced by students under faculty direction) and "Radio Guild" (a program that featured adaptations of great literature, and included a workshop with studio-audience participation after each show). Some other programs were "Tour by Tape," based on edited tapes of on-the-spot impressions of visits to various places and people in the Evanston area; "Guests at Seven," an interview program that centered on faculty, community, and campus personalities; and "Varieties," a half-hour weekly broadcast that used campus talent. Social Agency Programs were occasional broadcasts in response to social need. All of these programs found air time on commercial stations which included Chicago's WIND, WJJD, WCFL, WGN, WBBM, WBKB, and WMAQ, and Evanston's WEA.W.

In the 1946-47 President's Report, McBurney articulated the goal of going beyond the medium of radio and recognizing television and film as important media that the school should explore as areas of study. Accordingly, television became a part of the curriculum

Left: An aerial view of the Frances Searle Building for Communicative Disorders, located at the north end of the landfill



Left: Students in a radio class, waiting for their cue

in 1949, with the appearance of C180 Television: Survey and C186 Television Workshop, taught by Donley Feddersen, chairman since 1947, and staff.

Feddersen, who received his M.A. in interpretation and theatre at Northwestern in 1942, seemed an unlikely person to develop a course of study in an electronic medium. But he was willing to assume the responsibility and, to a large part learning with the students, he got the television division off to a solid start. Those courses already offered in radio were easily converted to include television so that a course in dramatic writing for radio became one in dramatic writing for radio and television. Feddersen capitalized on the fact that the National Broadcasting Company studios in Chicago were so near the Northwestern campus. Just as there was a harmonious relationship between the school and professional radio, so was there between the school and professional television. This accord made possible a highly successful summer institute that ran for a number of years

in the fifties. Feddersen and television pioneer Judith Waller, representing the National Broadcasting Company, co-directed this practicum which was offered to professionals, as well as to a few outstanding students. In addition, internship programs provided practical experience for selected upperclassmen.

Northwestern's dependence on the Chicago studios abated with the construction of a studio in the basement of Kresge Hall in 1951. Although that was an improvement, funding for television continued to be limited. Martin Maloney recalls that the brand of the original cameras was "the simplest and cheapest at the time—parts used to fall off."²⁸ This studio, converted to color in 1978, remains in use.

Robert Banner, who received his M.A. in 1948, was listed as an instructor in radio and television in 1949. Banner later became a director/producer for such television shows as "The Fred Waring Show," and "The Carol Burnett Show." Another radio/television student of that era was Dan Petrie, director of the television mini-series "Eleanor and Franklin." National Broadcasting Company executive George Heinemann was a product of the earlier, exclusively radio, department.



Left: Students shoot a television show. In the early fifties, the construction of a television studio enabled students to gain production experience.

The study of film began in 1956, when Jack Ellis joined the faculty to teach C94, History of Film. Ellis, who holds an Ed.D. from the Teacher's College at Columbia, was completing work under a Ford Foundation grant in 1955. Knowing that he wanted to teach film as an art form, which was virtually unheard of at that time, he decided to make inquiries at various universities about that possibility. Northwestern was one of the places on his list, and when he called the switchboard operator and explained that he was

100 interested in teaching courses in motion pictures, the operator said, "It sounds like theatre, doesn't it?"²⁷ She rang the dean's extension, and McBurney himself answered. Since he had been interested in developing the study of film for some time, he was amenable to meeting with Ellis. McBurney suggested that Ellis also meet with Donley Feddersen. Feddersen, too, was interested in developing the department in the direction of film, and the three men met for lunch to discuss the possibility of Ellis teaching some courses. They decided to make a tentative start by initiating a film history course in the winter of 1956. As the three left the Orrington Hotel after their meeting, Feddersen remarked to the dean, "Mac, do you know what you're doing? You're setting up another department."²⁸

Actually, it was an addition to the already existing Radio and Television Department. By 1971, the film curriculum had expanded to ten courses. By 1978, eighteen courses were listed, including C77 Studies in National Cinema ("an examination of aspects of the history of cinema in a culture other than the United States or a social/cultural/intellectual movement within the general evolution of the cinema")²⁹ and C86 Basic 16 mm Film Production. Ellis explained the function of the academic study of film. "A university can teach supremely well within its general aims of higher learning. We strive to give the student an understanding of the film medium—its esthetic, its history, its social function. In short, all of the substance basic to appreciation and creation."³⁰

Although film production is not the primary aim of the course of study in film, this division has had some notable achievements, such as *Good Night, Socrates*, first-place winner at the 1962 Venice International Film Festival, written and produced by Stuart Hagmann (*Speech*, 1961; Graduate School, 1962) and Maria Moraites (*Speech*, 1961, Graduate School, 1961).³¹

The function of the department today is to nurture "competence in media writing and production as well as a thorough understanding of the roles of mass communication and media art in society."³²

By 1978, the faculty of what is now called the Department of Radio, Television, and Film included fourteen people, and offered twenty-seven radio and television courses and eighteen courses in film. The enrollment of 258 majors for that year documents the department's popularity with students.



Above: Author John Powers and Professor Martin Maloney reminisce on the steps of Annie May Swift Hall after Powers's novels had met with success. Powers began his writing career with a hundred pages of short stories that he wrote as an independent study project in the Radio, Television, and Film Department with Professor Maloney.

Development of the Speech Education Department

In 1942, an undergraduate in the School of Speech could choose between two courses of study, the general course or one in public speaking. A student who hoped to teach could enroll in either course of study, but was expected to minor in education, with a specific area of interest in one of the following areas: creative dramatics, interpretation, public speaking, speech re-education, or theatre. Before practice teaching, students in each area were required to earn a minimum grade of B in certain specified courses. The required courses varied, depending on the student's chosen area of interest.

In the area of creative dramatics, the requirements were B6 Storytelling, which taught techniques of story selection and presentation, and C9 Creative Dramatics for Children, which was a guide for the dramatization of literature and plays for children. Interpretation students were required to take A2 Training of the Speaking Voice, which concentrated on articulation and voice development, and A3 Interpretation, which centered on teaching literary analysis of prose and poetry and platform presence. C62 The Teaching of Speech was a requirement for those who hoped to student-teach in public speaking. It included methods of classroom criticism and discussion of speech philosophies. Speech re-education students were required to take C15 Principles of Speech Re-education, which looked at deviations from normal speech. Theatre students took B4 Fundamentals of Theatre Practice, C6 Theatrical Backgrounds of Drama (a survey course which linked historical trends to artistic theories), and C11 Problems in Play Directing, which examined plays from different periods. These students were required to direct a one-act play for Studio Theatre.

A reorganization of courses for the academic year 1945-46 reduced requirements and offered more flexibility. Under this reorganization, a sixth department, Speech Education, emerged and was approved at a February 2, 1945 faculty meeting. The purpose of the newly created department was to assist the student who wished to teach by offering courses in speech education and providing assistance meeting teacher certification.

A number of new courses bolstered the speech education curriculum, specifically in teaching methods and in radio education. Karl Robinson, department chairman, taught C75 School and College Forensic Programs (to prepare the teacher of forensics), C76 Construction of Speech Programs (to guide the development of speech programs in elementary, intermediate, and secondary schools), and C77 Methods and Materials in the Teaching of Speech (classroom procedures and analysis of materials for teaching

102 speech). Armand Hunter taught three radio courses as part of the Speech Education Department's curriculum: C73 Teaching of Radio, C74 Problems in School and College Broadcasting, and D74 the Function and Utilization of Radio in Education.

In 1946-47, Speech Education offered seven courses. Three of them, C70 The Psychology of Speech, C71 Teaching of Speech, and C72 Teaching of Dramatics, continued to be offered until 1957. Two others utilized the technology of radio until a course in television replaced them in 1955. The remaining two courses were in methods, C76 Construction of Speech Programs, and Methods and Materials in the Teaching of Speech. In 1949, a new course was introduced, C170 Speech Correction and the Classroom Teacher, which was designed to prepare teachers to aid speech therapists. This course still exists as Communicative Disorders and the Classroom Teacher.

As the years passed, it became more difficult for students in the Speech Education program to satisfy all the requirements for a degree. The Education School, which once required twenty-six hours, increased the requirement to forty, and there was an increased demand to take more liberal arts courses as well. The result was that in June of 1954, more than thirty graduating students petitioned to be excused from certain requirements, and only two completed the program without such petition. At the March 9, 1954 faculty meeting, a revised program was recommended for secondary speech majors, similar to one that had been accepted three years earlier for elementary speech education majors. This program eased the requirements, making it possible to qualify for certification without having to file petitions.

With the decline of teaching positions in the seventies, the Speech Education Department found itself at a crossroads. From an enrollment in 1964 of slightly more than one hundred majors,³³ the department had been reduced to thirteen majors in 1978-79. In addition, the doctoral degree program was eliminated. The current thrust of the department, therefore, is to emphasize continuing education and services for existing teachers, rather than focusing on preparing new teachers. This emphasis, which parallels the national trend, is for virtually all teachers — not only speech teachers — who want to increase their communication confidence, or that of their students. Another goal of the department is to redefine the teaching role more broadly, by preparing students for nontraditional teaching settings. Today's speech teacher is not limited to the environment of the classroom, but may anticipate a career in industrial training programs or community programs such as those offered by the YMCA or park districts. The student teacher's



Left: A student teacher leads a classroom discussion and coaches a simulated scuffle in a school hallway.

preparation includes practical experience such as the development of mini-courses in stage makeup, persuasion, or other special interests. Frequently, school systems adopt these mini-courses, which afford the student teacher additional experience.

Graduates of Northwestern University's Speech Education Department have the advantage of having been part of a small and personal department, where the students receive close attention as a consistent part of their learning experience.

Increased enrollment in the school

As each department grew in size and curriculum, the school's enrollment increased, changing its overall character from the intimate style it had once possessed. The advent of World War II influenced the makeup of the student population. Although the School of Speech bulletins of the period between 1940 and 1942 gave no hint of the military upheavals in Europe, by 1942-43 the bulletin included a plan for an accelerated program. The necessity for such a plan was explained. "When war comes, the country's first need is for trained men. It looks to the colleges and universities to furnish a large proportion of the reserve officer material. . . . The demand is great and the supply must be furnished quickly."³⁴

This university wide program included such policies as admitting an elite group of



high-school students after their junior year, providing special training programs sponsored by the military, and adopting the quarter system to expedite the new policies.

The war affected the faculty as well, so that for periods between 1943 and 1946, assistant professors Lee Mitchell, Raymond Carhart, Irving J. Lee, and Ernest J. Wrage were on military leaves. There were dire predictions that university enrollment would suffer because of the war but these predictions were not accurate in terms of the School of Speech.

The first year of McBurney's deanship brought increased enrollment, with 419 undergraduates and 57 graduate students registered during the winter of 1943. Moreover, there were 2000 registrations in speech courses by students from other areas of the university.³⁵ That enrollment represented a four percent increase over the previous year, and the summer session registration was up twelve percent. The robustness of these figures seemed to be a positive omen to McBurney, who wrote: "The basic stability of the School during these war years . . . raises the presumption that we may expect substantial gains in the future."³⁶

The next year enrollment again increased with 431 undergraduates and 61 graduates. Enrollment had climbed steadily for most of the previous ten years, with the result that it had more than doubled during that decade. This situation was not without certain complications. Observing that "these annual increments have come in spite of a physical plant which is conspicuously inferior to that of other institutions offering a substantial program in speech,"³⁷ McBurney noted that the need was compounded by the fact that as the school's programs evolved, they demanded special equipment such as radio studios and adequate staging facilities. His description of the situation was reasoned.

Our most urgent need is a new, modern plant. . . . This is not a plea for 'plush and chrome,' welcome as they would be. . . . It seems clear that we can make plans for plant and equipment improvements with the assurance that we shall have as many carefully selected students to take advantage of them as we care to admit. In the meantime, we shall continue to consolidate our position within the venerable old bricks which now house the School and look forward hopefully to more habitable quarters.³⁸

Expansion

In 1944-45 the trend continued with enrollment of 527 undergraduates and 77 graduates. The corollary of this increase was in improvement of the quality of the students, since the large numbers of applicants assured higher admission standards. McBurney reiterated

Left: The Northwestern University campus as it looked in 1943. Students mingle in front of University Hall. Note the men in uniform near "The Rock."

the need for more and better facilities, and envisioned "a new building fully equipped to house the several departments of the School of Speech" — one building to house the entire school. Within a few years, he presented two plans of expansion to the central administration.³⁹ The first plan was for a single building to house a theatre, including facilities for scene design, lighting and costuming; broadcast studios for radio, television and film; and research laboratories and clinics for speech correction. A less extravagant plan was for a new building for theatre, radio, television, and motion pictures, plus upgrading of existing housing for other areas of the school. It would be twenty-five years before the school would have a new building, and that would be one that McBurney did not then envision — the Frances Searle Building for Communicative Disorders.

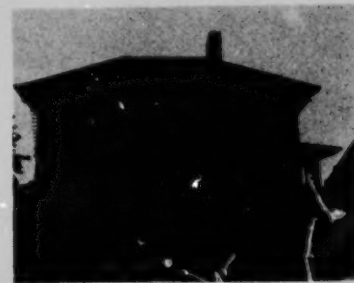
Acknowledging that growth in the newly developing areas of media studies required costly equipment, McBurney recognized, as well, the value of progressiveness to the school. "I feel very strongly that the School of Speech has a unique opportunity to assume leadership in the fields which these media open up. This will require substantial additions to plant and equipment. It will also require some courageous educational planning. Our faculty is at work on that now."⁴⁰ McBurney seemed to be reasonably confident that he had the beginnings of a faculty that could develop a solid program in media studies. However, he was less confident about the omnipresent problem of space. "Both television and sound motion pictures are important media of communication which should receive the serious attention of a school such as ours. As things stand now we could not enter these fields even if the necessary equipment were given to us. We have no place to put it."⁴¹

The annual enrollment increments continued the next year, 1945-46, provoking McBurney to remark that "we seem to have moved from the unenviable position of being in danger of too few students to the unenviable position of having too many."⁴² Admissions were closed for the winter and spring quarters of 1947. Some new space had been found for these students, with the acquisition of three classrooms and six offices in the old Navy Building, which came to be known as the Speech Annex. Since space was at a premium throughout the postwar university, taking possession of that building was a coup for McBurney. Several other deans, including those of the School of Commerce and Education, vied for the quarters the Navy was preparing to vacate, but McBurney had an advantage. Herman Finger, the janitor for Annie May Swift Hall, was also responsible for the upkeep of the Navy Building. According to McBurney, "I had alerted Herman to

keep an eye on that building to tell me when they were moving out — and one day he roared into my office to say that the Navy was moving and taking University furniture."⁴³ McBurney promptly called business manager Harry Wells to say that the Speech personnel were moving in, after which he dashed out to stop the furniture removal, and to take possession of the building. Within a few hours, the change was completed, and the erstwhile Navy building had become the Speech Annex. The entire incident appears to have been based on a misunderstanding that benefited the school — McBurney's emergency call apparently gave Wells the mistaken impression that President Snyder had authorized Speech to take possession. Snyder, on the other hand, assumed that Wells had given McBurney permission, and the competing deans, seeing that Speech was in the building, accepted the *fait accompli* as having resulted from the president's decision. Acquisition of the Speech Annex afforded some easement, and the following year, construction in that building and the basement of the minerology building provided the school with two radio studios and two soundproof rooms for audiometric testing.⁴⁴ These improvements relieved the space situation somewhat, but more was needed.

A house at 1822 Sheridan Road provided some of that relief. It had been used by the Departments of Sociology and Economics for a time, but when they moved to Kresge Centennial Hall, the Department of Public Address and Group Communication and the Department of Interpretation began to occupy it. In the fall of 1954, McBurney recommended to Dean of Faculties Payson Wild that it be named Dennis Hall in honor of Ralph Dennis. "For a considerable period this building was called informally 'The Lilacs'," wrote Wild to the business manager of the university. He continued by saying that "the Dean and his staff are anxious to remove the Louisa May Alcott flavor in terminology by pinning a more appropriate title than 'The Lilacs' on this structure."⁴⁵ This dark red brick building, a variation of the prairie school of architecture, designed by Perkins, Fellows and Hamilton in 1911, is an Evanston landmark.

At the March 2, 1961 faculty meeting, there was discussion regarding further expansion. An addition to the annex had made room for more work in audiology and the Institute for Language Disorders, theatre found a haven at 1925 Orrington, and speech correction and cerebral palsy were housed at 1831 Hinman. Still, the goal of one unified building had not been realized. It seemed to be near, however, in 1964, when final designation of the Owen L. Coon Foundation was made for a new School of Speech building. But by February of 1973, the funds had appreciated only to a value slightly in



Above: Dennis Hall, long-time home for the Departments of Communication Studies and Interpretation. In the fall of 1980, despite opposition from landmark preservationists, the university razed Dennis Hall in order to construct dormitories on the site. Communication Studies took refuge in two buildings in the 1800 block of Chicago Avenue. The Interpretation Department, of course, moved to the newly constructed Theatre and Interpretation Building.

108 excess of \$1,500,000 which was insufficient to finance the construction of the building that had been under discussion. Therefore, the trustees gave up and, by action of a March 19, 1973 meeting, changed the restrictions governing the fund so that portions of the funding could be used to establish professorships in the School of Law and in the Department of Psychiatry. The balance was used to construct the Owen L. Coon Forum in Leverone Hall for use by the School of Speech for debate and lecture. The opening of the Frances Searle Building in 1972 greatly eased the problems of space; the 1980 opening of the Theatre and Interpretation Center enhanced the school even more.

Platform test

Despite the changes effected by departmentalization and burgeoning enrollment, some elements of the earlier school remained. One that lingered from the time of Dennis's tenure was the platform test.

From its inception, the platform test had been a source of vexation to some, and a point of pride with others. It added to the pressure students already felt, and it was a time-consuming burden for faculty to judge. At the same time, it served as valuable public exposure for the persons being tested, and it imposed a measure of standardization throughout the steadily diversifying school. Caryl Waller Krueger, class of 1951, recalls one memorable occasion that involved the platform test:

The scene is the Speech School lounge, hardly the Green Room, but the floodlit stage that most speech students preferred for their performances. The air was a bit more tense this day since it was Jr. Platform time. Many students were "uptight" about their performances in front of the faculty. Charlotte Lubotsky (now Charlotte Rae) ambled in, resembling an overstuffed rag doll, and sat in the middle of the floor with her head down. Paul Lynde followed, and, in his large voice, asked what was the matter. Char must have responded something concerning her platform test and immediately these two became the center of our attention. Char and Paul began to do a take-off on her presentation, given in wildly dramatic poor taste. Paul Lynde played the role of Dean McBurney, making copious notes, holding his forehead, shutting his eyes and gazing heavenward. Since this production somewhat lessened our terror, it was a gradual realization around the benches at the edge of the room that now standing in the doorway was the Dean himself! Char finished marvelously and said to Paul, alias The Dean, "I spit in your eye," and stalked off her make-believe stage. I was a freshman at the time and knew well that it would be the end of a wonderful career that hadn't even started if I were to lead the applause. No one else had much more gusto for applauding a well-done performance; however, the Dean in good grace became the first and applauded the performance, first solo and then joined in by the rest of us in the speech lounge.⁴⁶

Left: An unidentified student, Paul Lynde, and Charlotte Rae emote in a University Theatre production. (Lynde and Rae were given to putting on impromptu performances, as well.)



It was only a year or two after this incident when another of what had been a series of committees were appointed to study the policies underlying the test. After a year's study, Professors Bacon, Feddersen, Mitchell, Myklebust, and Wrage voted to table the report, observing in part that the basic focus of the test was unclear.

It would appear that the tendency is to regard the test as one of special competence in a specialized field. In this view, a heterogeneous audience of faculty judges is expected to evaluate in succession the reading of a poem, a dramatic performance, a technical essay, and a political argument. Thus a member of the theatre staff, for instance, may be asked to judge someone who chooses to explain a fine point in the construction of a hearing mechanism; a specialist in audiology may have to evaluate an interpretation of "The Love Song of J. Alfred Prufrock." Herein lies the greatest weakness of the current testing program.⁴⁷

A lively faculty meeting discussion ensued upon release of this analysis, wherein Raymond Carhart appears to have led the contingent opposed to retention of the test. Charging that the test was educationally unsound, he pointed out that in seventeen years it had not been a barrier for anyone who sought a degree. Kenneth Hance defended its use, taking the position that the test forced individuals to raise their level of achievement and meet minimum standards. Apparently McBurney regarded the test as being a devious intrusion in the school, terming it an "administrative headache . . . not worth the bother"⁴⁸ and felt that it was undemocratic to force the test on departments not in favor of it. "I will not allow a majority to impose its will on an intelligent minority,"⁴⁹ one faculty member recalls him exclaiming in exasperation at one meeting. Feddersen felt the controversy centered on a "fundamental point — a School point and what the School stands for."⁵⁰ Carhart delivered the coup d'état with this observation, paraphrased in the minutes of the faculty meeting:

Many people (professional medical men in audiology field) consider it completely queer that his department should be associated with a School of Speech. At his last professional meeting, three quarters of the attending representatives were medical men. It might become necessary to remove the audiology department from under the auspices of this School if we insist on the Graduate Platform for students in the department.⁵¹

At a point in the discussion where a voice of reason seems to have been needed, Clarence T. Simon "reprimanded his fellow faculty members for the emotionality of their arguments — 'you do this or else,' disturbs him . . . [and he] hopes this [tone] will not be taken as a precedent in future problems."⁵²

Kenneth Hance called for a trial quarter during which faculty members would administer the test on terms that the committee recommended, those terms being that each student would prepare an original talk on a subject appropriate to his or her area of specialization. The committee recommended that the test should be

prepared with a general audience in mind, an audience of mature, thoughtful, laymen who have an active interest in educational, cultural, social, and political matters . . . the judges would not be expected to evaluate the talk as a "performance" or to pretend to pass upon the mysteries of an unfamiliar craft. Their single obligation is to apply standard tests of good competence, for which the school as a whole is known to stand.⁵³

The final result of this controversy was that each department assumed the responsibility for deciding whether or not to require a graduate platform test. Today, only the Interpretation Department has this requirement for its graduates.



Above: For many years, the bone prop was a staple of the School of Speech. Here, students drill, using the bone prop to impose standards of articulation on themselves. (Charlton Heston says the bone prop really worked.)

Faculty unrest

During the 1950s, two problem areas in the faculty's situation at the school received attention. The first occurred in the early fifties and was engendered by then Assistant Professor Franklyn Haiman's discovery of a report that released the average salary figures for professors within the College of Arts and Sciences. Those figures were considerably higher than comparable figures for professors within the School of Speech. Haiman demonstrated his mastery of the subject areas he taught — discussion, group leadership, and studies in group dynamics — by using the public forum of the June 23, 1952 faculty meeting in an effort to effect change. He requested that salaries from the lowest to highest within the school be announced but met a lukewarm response from the dean, who argued that such disclosure would be an invasion of privacy. McBurney promised to investigate the College of Arts and Sciences situation and to report in turn to the Administrative Committee of the School of Speech.

At the next meeting, February 19, 1952, the first matter on the agenda was the question of publication of faculty salaries. In effect, McBurney overrode the School of Speech Administrative Committee when he recommended that "the School should conform with the general University policy," and turned over the decision to Dean of Faculties Payson S. Wild. But Haiman was not to be so summarily dismissed. Supported by a lobby of sympathetic faculty members, he moved for the reintroduction of his original resolution. From the back of the room came a spontaneous motion from Professor Walter B. Scott for a secret ballot. Looking back, nearly thirty years later, Haiman believes that had the ballot been open, the resolution would certainly have failed, so strong was the dean's control at that time. Instead, the dean had no choice but to comply with the motion, which overwhelmingly prevailed at a vote of twenty to five. McBurney resolved to consult with officials in the central administration and report back to the faculty.

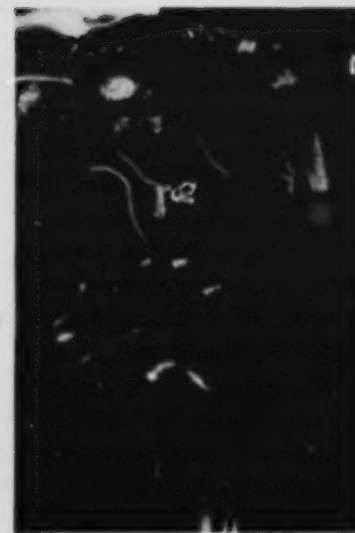
On May 6, 1952, McBurney reported that the ruling from central administration on the Haiman resolution was negative. Indeed, Haiman's move had a negative effect since it resulted only in censorship of the salary information which the dean of the College of Arts and Sciences, Simeon Leland, had been making public during this period. While it was against university policy to disclose this information, "Dean McBurney said that the faculty members in the School of Speech may [go] to his office individually to get this information if they wish to do so."⁵⁴

Haiman was not satisfied, and took his fight to the American Association of Univer-

sity Professors. Before they resolved the matter, however, the central administration at Northwestern University changed from J. Roscoe Miller and Payson Wild to Robert Strotz and Raymond Mack. The new president and provost supported open disclosure of salaries and Haiman feels that, under their administration, his resolution would have received positive action, with or without faculty agitation. The salary disclosure proved that, as Haiman had claimed, the School of Speech faculty was terribly discriminated against.

In 1958, Haiman addressed another injustice — that of inequitable course loads. He moved to bring the teaching loads of School of Speech faculty into line with those of the College of Arts and Sciences. Before introducing the problem at a faculty meeting, Haiman went to McBurney with the following specific information. In the College of Liberal Arts, the average course load for associate and full professors was eight credit hours per quarter, plus graduate advising. In the Schools of Business, Education, and Journalism, the average was ten credit hours per quarter. In the School of Speech, faculty teaching loads averaged twelve credit hours per quarter. McBurney was inclined to keep things as they were since the existing arrangement had seemed manageable and productive. However, he agreed to appoint a committee to investigate the situation, and on April 8, 1958, Charles Hunter, Harold Westlake, and Franklyn Haiman submitted their report on teaching loads in the school. Their broad recommendation was that "this matter can best be handled on a departmental basis in consultation with the Dean . . ." and they offered the following suggestions. (1) Some departments might eliminate some courses or combine sections; (2) some departments might reduce contact hours with students, encouraging more independent study; (3) some departments might provide greater reduction in course load for faculty members engaged in research; (4) some departments might opt to use graduate students more effectively as assistants.

The net effect of this investigation was that teaching loads were adjusted to be more compatible with those in the other colleges. Course load was inversely proportional to rank although service on committees and interaction with graduate students absorbed major time allotments. There was flexibility and autonomy within each department, depending on the situation. From being a more rigid administrator at the beginning of his tenure, McBurney had relaxed into placing more reliance on his chairmen.



Above: Dean James McBurney, looking pensive

McBurney's Retirement

1972 was the year of McBurney's retirement. After conducting a search for a new dean, a committee comprised of School of Speech faculty and central administrators concluded that Associate Dean Roy V. Wood, a University of Denver Ph.D., was the most capable person for the position.

As with his two predecessors, McBurney's leadership had spanned several decades. He could look back with satisfaction at much that had been accomplished. Under McBurney, the departments within the school achieved recognition as legal entities, just as those in the college enjoyed. The uncomplicated structure of a more simple era had given way to separate diverse disciplines whose only common link seemed to be attention to the spoken word. At some universities, speech departments had splintered into allied areas with public speaking becoming a part of the English department, theatre becoming an independent department, and speech correction becoming a part of an education or medical school. But at Northwestern, these departments had emerged without diluting the strength of the school. Indeed, when McBurney received a copy of the 1964 Faculty Planning Report which suggested that the college subsume certain speech departments, he was fierce in his defense of the School of Speech as a body. He had hoped to strengthen this autonomous aspect of the school and upon his retirement, felt one regret — that he had been unsuccessful in his aspiration to house the school completely under one roof.²⁰ One could argue, of course, that a complex large enough to serve all six departments had become an impossibility. Yet, McBurney's point was that to contain the school in one structure would reinforce cohesion between various disciplines.

McBurney was a strange combination of sentimentality and reserve when it came to School of Speech matters. His loyalty to those he counted among his friends was unswerving. He admired the efficiency and devotion of executive secretary Florence Huth, and acted as a pallbearer at her funeral in 1945. Some years later, he found the prospect of attending friend and colleague Irving J. Lee's funeral too painful to confront.

McBurney's style in interpersonal relations affected people differently. There were many who saw in him gregariousness and a genuine enjoyment of people. Wood recalls this side of McBurney as evidenced in their frequent visits to a restaurant in Wilmette, which they referred to as Andy's Fabulous Hamburger Parlour. As a regular customer, McBurney greeted the owner and the waitress by their names and they, in return, called him The Professor. Yet, Wood admits, there may have been those on his faculty whose



Above: Florence Huth. A graduate of the College of Liberal Arts at Northwestern, Huth became registrar for the School of Speech in 1923. In 1929, she became executive secretary. She is remembered by many for her selfless devotion to the school, and her affinity for maintaining contact with alumni.

names McBurney could not have matched with their faces. Unquestionably some of the faculty regarded him as being cold and distant.

McBurney, in retrospect, was a man of his times — conservative, disciplined, a midwestern builder. Though in many ways these characteristics were similar to those of Ralph Dennis, McBurney was far more the academic. It was McBurney who aligned the school with the traditional aspects of the university and began to see the school as part of a broader academic context. He harbored the school's resources carefully. This caution gained him respect from the central administration, but it also resulted in certain problems with the faculty who collected low salaries while burdened with high teaching loads. Yet, this faculty worked with the dean in a stubborn dedication to maintaining the momentum and fulfilling the promise of a school that would continue to grow in numbers and power.

When McBurney gave over the school to Wood in 1972, it was a far different institution from what he had inherited from Dennis thirty years earlier. It had enlarged and diversified, firm in its position of leadership, and it was respected nationally. Ultimately, it had been McBurney who held the school together through some unsure years of strife and potential dispersion.

The new dean

As he neared retirement age, McBurney turned over increasingly more responsibility to Associate Dean Roy V. Wood, who had held that title since 1969. Wood came from Salida, Colorado, the small mining town out west immortalized on the radio soap opera, "Our Gal Sunday." His father's vocation of printer for the local newspaper took the family to Dodge City, Kansas in 1941, when Wood was two years old. When he was five, they moved to Colorado Springs where they would remain for many years.

Like his predecessor, Wood always knew that college would be part of his future. His high-school teachers encouraged the young debater to consider two universities: the University of Denver, and Northwestern. Colorado Springs high-school students received a modicum of exposure to Northwestern by viewing educational films of Irving Lee lecturing. But upon graduation from high school, Wood was influenced by the proximity of the University of Denver, where he enrolled and held a dual major of English and speech, hoping eventually to become an English professor.

During his junior year of college, he and Mary Alice Tudor, who had been a high-school classmate, were married. Two years later, Wood accepted a graduate assistantship



Above: Roy V. Wood, who became the school's youngest dean in 1972 when he was 32 years old

in speech, and after receiving his master's degree in 1962, he joined the faculty as an instructor. The following year, he became the director of forensics at Denver, and completed his Ph.D. in 1965.

Shortly after that, Wood and McBurney met for the first time at an academic retreat at Grand Lake, Colorado. McBurney, favorably impressed with the young man, invited him to team-teach a course at Northwestern during the summer session of 1966. The two men enjoyed an amiable professional relationship and, in the winter of 1967, McBurney offered Wood the full-time faculty position that led to his appointment as assistant dean in 1968.

Wood took over as assistant dean during a period when McBurney was beginning to contemplate the question of who would be his successor. Wood quickly became the chief liaison between the dean's office and the faculty. In the fall of 1971, McBurney became ill and Wood acted as dean during his absence. It appeared that Wood was not only McBurney's choice, but was, in effect, running the school. Any race for the deanship would be Wood against the field.



Left: Dean Wood meets with the Dean's Council, an advisory group of School of Speech students.

As McBurney's retirement grew near, a committee composed of School of Speech faculty and central administrators conducted a nationwide search for his successor. After months of confidential meetings and interviews, Wood emerged as the fourth leader of the School of Speech, effective September 1, 1972. For some observers of the school, Wood's appointment as dean came as a surprise because of his age (at 32, he was the university's youngest dean), and his lack of lengthy administrative experience. Moreover, there was a feeling that the school needed a prestigious academician who would re-energize what some felt had become an inbred institution. The custom in many of the departments was to appoint the school's own Ph.D.s to academic positions, rather than to conduct national searches. There was also evidence that the school needed significant salary increases for its faculty and a major upgrading of facilities to counter strong competition from other universities. How the new dean would dispel these anxieties was evidenced shortly after he began his official tenure.



Left: Dean Wood sits in his office, restored to look much as it did during Professor Cumnock's tenure. The restoration was made possible through a gift from Alda Moorman Beach.

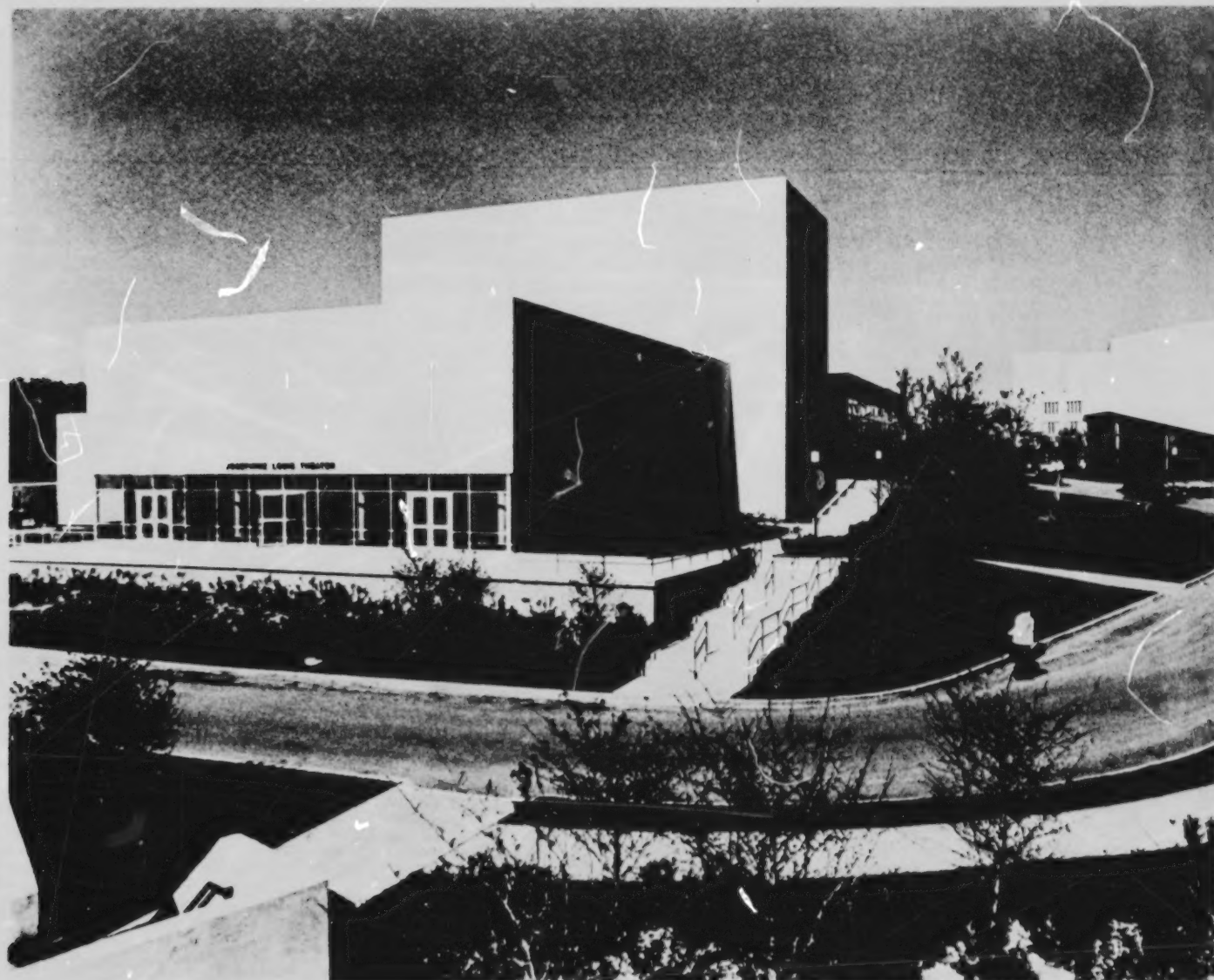


Far left: A mover carries cartons into Annie May Swift Hall after its renovation following the 1978 fire. Note the intricate mosaic tile floor in the entry.

Left: The auditorium of Annie May Swift Hall as it looked during renovation following the 1978 fire

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Mindful of the issues that faced him, Wood had several goals as he approached his new responsibilities. One of these goals was to be approachable and responsive to the concerns of his faculty. Accordingly, one of his first actions was to schedule individual meetings with each faculty member in order to discuss his or her research and teaching interests. Another of his goals was to correct the inequities that existed between the salaries of speech professors and those in other schools. When he became dean, Wood found that the average salary of a full professor in the School of Speech was \$5000 less than that of a professor of equal rank in the college. By 1980, that inequity no longer existed.



Another achievement of Wood's administration has been his success in strengthening the school's alumni relations. Under his leadership, the alumni have become stronger participants in, and contributors to, the destiny of the school. The School of Speech centennial, observed in May of 1979, united hundreds of alumni and faculty for meetings, reminiscences, fireworks over Lake Michigan, and a dinner/dance.

During his administration, Wood has brought a professionalism to the school while maintaining a personal style of leadership. Perhaps the most graphic evidence of this professionalism is the faculty handbook written during his administration, which clearly establishes procedures on reappointment and tenure.

In addition, by limiting the hiring of graduates from the School of Speech, Wood has opened the faculty to the stimulation of fresh ideas from new colleagues who did their graduate work at other schools. Since approximately twenty positions have been added to the speech faculty during Wood's tenure, this policy has had a strong influence. Wood views his accomplishments as means to an end — that end being emphasis on continual improvement in education and research.

Wood also initiated the campaign for funding a new theatre building in 1972. This campaign gathered strength in 1974 under the leadership of University Development representative Terry Wood. On February 15, 1978, President Robert Strotz announced a spring ground-breaking for the Theatre and Interpretation Center. Designed by the Chicago architectural firm of Loebel, Schlossman, and Hackl, the building completes the university's performing arts complex of Pick-Staiger Concert Hall and the Regenstein Hall of Music. In October of 1980, that campaign reached closure with a nationally televised gala production featuring friends and alumni of the university, commemorating the opening of the Theatre and Interpretation Center.

Throughout his thirty-year tenure, McBurney laid much of the ground work for Wood's programs by establishing the sound academic environment that allowed Wood to press for improved salaries and facilities, and improved alumni participation. Under Wood's deanship, the School of Speech of Northwestern University has come to maturity.

Left: The Theatre and Interpretation Building



Chapter five: *The faculty—elocutionists to scientists*

One measure of an outstanding educational institution is the number of people on its faculty who have lasting influence on the students. Since its inception, the School of Speech has had an extraordinary number of such faculty members. There have been outstanding teachers in every area of the school. Some of the earliest were diploma graduates from the School of Oratory.

Agness Law

Agness Law, who made a great impact on the school during her term of service, typifies the finest of Cumnock's faculty. Like Cumnock himself, Law was of Scottish descent, and she came from the same small Iowa town as Cumnock's successor, Ralph Dennis. An 1898 graduate of the School of Oratory, Law joined the faculty that same year as a classroom teacher and private instructor.

The concept of private instruction was intrinsic to the school in those early days. Oratory students knew that their rights and obligations included two weekly sessions of private instruction, participation in public performances, attendance at the daily ten o'clocks, and regular classroom work that focused on the study of the works of literary masters.

A woman of dignity, Agness Law characterized the sort of teacher that Cumnock sought for his school. One of her students, Winifred Ward, who later became a prominent member of the faculty, recalled her first memory of Law at an opening assembly:



Above: Agness Law, who taught in the School of Oratory and held the title of dean

Left: Robert Cumnock (wearing the hat), surrounded by the 1912 faculty and student body of the School of Oratory. Ralph Dennis is standing on Cumnock's left.

She remains to me a vivid picture as she stood there at the front of the auditorium, tall and straight, wearing a becoming ivory wool dress — long, of course, and one lovely pink rose. Though she must have been in her fifties, her brown hair had not a hint of gray — nor did it ever have. If I were asked what impression she made upon me, I should say without hesitation, "Strength, strength of body, strength of character."¹

With time, Ward's initial impression of Law intensified, and their association during Ward's student days profoundly influenced the younger woman.

What a wonderful teacher she was! . . . Every time I came out of her studio, I felt that I had grown as a person. It was the way she talked with me about a piece of literature that I was about to read for her. The understanding of character, the significance of meaning. In short, we talked about values in life itself. I remember that when I went home for that Christmas vacation, I thought to myself, "I don't suppose anyone will notice it, but I am different — I've grown inside."²

Another alumna still recalls advice from Law: "The way we meet life means victory or defeat."³

It was exactly this sort of personalized effect that Cumnock valued as building character in his students. Agness Law imparted it not only as a faculty member, but in her retirement years as well. After teaching at her alma mater for a quarter of a century, she retired to Traer, Iowa, in 1920. There she gave unselfishly of herself to community service, including overseeing charitable endeavors and teaching a Sunday class for adults at the Congregational Church. The School of Speech, where her positive influence had been so widely felt, did not forget her. Years later when Law was living modestly, confined to a strict budget, Ralph Dennis expressed the esteem in which her former colleagues held her. In requesting, in 1934, an annual pension to acknowledge her years of service to the university, Dennis wrote to President Walter Dill Scott:

All who know the history of this School during this century are of one opinion — that Miss Law was a truly great teacher, a remarkable woman in character, influence, intellectual ability and integrity. We believe that this faculty has never had her equal. She was the right-hand, confidential advisor of Dr. Cumnock who trusted her judgment and vision, and she was exactly that to this writer when he became Dean in 1913. For seven years, while we were trying to rebuild this School into its modern form no faculty member assumed more responsibility, gave more thought to school problems, saw the needs of the day and of the future more wisely or sanely, than Miss Law. She was, quite truly, a "tower of strength."

It can safely be said of a fair number of faculty members of this University that they gave of themselves unstintingly for the best interests of this institution. The names of these men and women are honored among us. Miss Law belongs on such a list, although her work was not widely known outside this School.⁴

Although in 1922 they had granted an earlier request to award Law an honorary master's degree, on March 13, 1934, the trustees refused Dennis's request to allocate a pension for her. Since she lived to be ninety-one, the problem of her solvency must have been significant. But apparently the townspeople in Traer sufficiently repaid her devotion to community service. Requesting that there be no flowers at her memorial service, Law said that "her many friends in the Traer community 'have been more than generous to me all of my life. They have given their flowers and the other evidences of their friendship while I am here to enjoy them. I have had my share, and I do not want them to do more after I'm gone.'"⁵

Isabel Garghill Beecher

Another School of Oratory graduate who joined the Cumnock faculty was Isabel Garghill Beecher, class of 1896, who taught dramatic art and appreciation from 1893 to 1902. For a longer period, she was active as a public reader, occasionally returning to her alma mater to perform. Cumnock valued that association and, for a number of years, when he listed, in the school catalog, positions held by successful alumni, he identified Beecher as "one of the few great readers of America."⁶ On at least one occasion after she had left the faculty, Beecher returned to appear in a production of the morality play *Everyman*. An unsigned letter written to her in 1921, probably from Ralph Dennis, warmly acknowledges her guiding force in "the most distinguished public performance ever presented by the School of Speech." The writer went on to document Beecher's service to the school.

The play is over. As I write, it is just five o'clock on Thursday night and I feel very much out of a job. Indeed, I wish we were going to put it on once more. . . . Your loyalty to the old school, your willingness to spend your time and money and your strength to help make this thing possible is appreciated as I cannot adequately state in words. A shining mark in high-class stage production and in alumni loyalty has been set by you at which all the succeeding generations may aim. Its cumulative effect is going to be great, and you are responsible.⁷

James Lawrence Lardner

Certainly another pillar of the School of Speech faculty was the dignified gentleman James Lawrence Lardner, who served the school for thirty-two years until his retirement in 1941. Many of his former students and colleagues recall his distinctive appearance, "his dancing blue eyes, his infectious laugh, and the great shock of white hair."⁸ His

124 sonorous voice completed the effect — "the richest, most orotund voice ever"⁹ — when he gave his frequent readings.

His lecture-recitals were in demand on the Chautauqua circuit, and those students who were fortunate enough to have heard his readings of Browning's monologues, scenes from Shakespeare's plays, and his character sketches from Dickens will never forget them. His annual reading of Dickens' "A Christmas Carol" was an occasion the whole school anticipated with great pleasure.¹⁰

A practitioner of what was called the golden style of oratory, Lardner used his deep voice and dramatic gestures to enhance his reading generally. There was a mixed reaction, however, to what threatened to become a maudlin presentation of Ida Tarbell's "He Knew Lincoln." Real tears and tremulous vibrato predictably accompanied this piece during each rendition, to the discomfiture of some members of the audience who had listened to it repeatedly. Others, however, regarded the piece as an important tradition.

In the past half century [Lardner] has brought his audiences a more intimate feeling, a heart-to-heart view of the martyred President's warm human qualities by his reading of the classic, "He Knew Lincoln." First time we heard and came to admire Professor Lardner was a full forty years ago at a second Presbyterian Men's Club affair, and even then his reading of the Lincoln story was a legend in this town.¹¹

Lardner's career at Northwestern was a vigorous one. At its inception in 1909, he served not only on the faculty of the School of Oratory, but as Cumnock's assistant in the College of Liberal Arts and at Garrett, as well. Upon Cumnock's retirement, Lardner reorganized what was the College of Liberal Arts' Department of Elocution into the Department of Public Speaking, which eventually became a part of the School of Speech. From 1911 to 1920 he and C. D. Hardy co-directed debate with an impressive record of victories. For an even longer period, from 1913 to 1941, he had charge of the Sargent Public Speaking Contest and the John B. Kirk Oratorical Contest, and trained university speakers for the annual Northwestern Oratorical League contests. Northwestern's enviable record during those twenty-eight years was to garner victories in more than one-third of the contests entered.¹² Nationally, he was active on the boards of directors of various speech organizations. Further, he was a frequent writer of articles and pamphlets.

Most important, perhaps, was Lardner's dedication to teaching. Just as his elocution was highly stylized in the grand tradition, so was his role as a professor. One class

Lardner taught every morning was in interpretation. Each day, he would enter the classroom, ascend a platform, approach the lectern, embrace it in a bear hug, and lower it to the floor; he felt it was an impediment between him and his audience. Then, feeling closer to the class, he would methodically call roll in his stentorian tones — “Bagge. . . . Beaubien. . . . Bell. . . . Bennett. . . .”¹³ Enrolled in what may have been the last seminar Lardner taught at Northwestern, one student recalls that although the class size totaled only three or four students, Lardner insisted on observing the usual decorum. Before each meeting he required the students to precede him into the classroom. Only then would Professor Lardner enter, at which time he would produce the sparse class cards and solemnly call roll.

After his retirement in 1941, Lardner kept active by teaching some courses at nearby Kendall College, and by researching and writing a School of Speech historical monograph. Some of his time was spent in Southern California where, it is said, he would go to the Rose Bowl nearly every morning to declaim across the stadium.¹⁴ He was, perhaps, the last of a distinctive grand style of orator, a person whose dignity gave him distance from his students, but who nevertheless imparted a lasting impression on them. In February, 1966, James Lawrence Lardner died at the age of 93.

Winifred Ward

Winifred Ward did not join the faculty until 1918, after Cumnock's retirement. Yet her student ties go back to the School of Oratory and, like her predecessors, Ward was a totally dedicated teacher. Although she had no formal training in education, it was her effectiveness as a teacher, as well as her contribution to the Children's Theatre, for which many people remember her. Geraldine Brain Siks, a former student who also became a leader in the Children's Theatre, described Ward:

The first time I saw Winifred was the morning she returned from the Moscow Art Theatre and came walking into a classroom at the School of Speech at Northwestern University to meet a creative drama class. She wore a white satin cossack blouse, decorated with bright colorful braid. The satin shone, and so did Winifred. As I recall, she was gloriously alive with enthusiasm and eager to share discoveries of her visits to theatres in Russia, both adult performances and those for child audiences. . . . Her mind seemed as bright as her satin blouse, and she cared about people.¹⁵

Like so many of the luminaries of the early School of Speech years, Ward came from a small midwestern town. She was born in Eldora, Iowa in 1884, to parents who gave their children a stimulating upbringing. Her mother was a busy, productive woman who



Above: James Lawrence Lardner, who used his mellifluous voice to its fullest advantage as an orator

126 took responsibility for the care of her four children and their home and was a leader in civic organizations. Ward's father, an attorney, held various political posts, including being the mayor of Eldora, a school board member, and the county attorney.¹⁶

Their parents expected the four Ward children to be good students, and exposed them to as much cultural opportunity as possible during those early years. Because Mrs. Ward had been a native of Washington, D.C., she and the children would sometimes spend two months of the winter with relatives there, which placed the youngsters in a different milieu from their midwestern experience.

While at their Iowa home, the family regularly attended Chautauqua performances, which included a variety of entertainment such as lectures, plays, and concerts. Ward was a prolific reader as well, later recalling that "From the time I was a child I read everything dramatic that I could find."¹⁷ In 1903, Ward enrolled in the School of Oratory. After earning her diploma two years later, she coached declamation in her hometown until 1907. Then she returned to the Evanston campus for a year of post-graduate work. For the next eight years she taught school and coached girls' basketball in Adrian, Michigan, before enrolling at the University of Chicago. In 1918, about the time she



Left: Winifred Ward, back row left, with her high-school basketball team. Alvina Krause was another School of Speech faculty member who had a brief career coaching high-school basketball.

earned a Ph. B. and graduated with honors, she received a letter from her mentor at the School of Oratory, Agness Law. She later recalled:

It was the most staggering letter that I had ever received in my life, and it said, "Can you come out soon? We want to talk with you about your future and our school."

I couldn't believe my eyes. Then I couldn't believe that the letter really meant what it looked as if it meant. I showed it to my room-mate. I showed it to other friends at Foster Hall. "What do you think it means?" I asked. When they all insisted that it must mean that they were thinking of offering me a position in the School, I said, "It just couldn't be." You can see from this what I thought of the school. They couldn't want me!

But amazingly enough, they did! I came out to Evanston on a day when the snow-drifts were higher than my head. I walked in canyons of snow from the University gate to the School of Speech. When I went back to the University of Chicago campus that afternoon . . . I had agreed to become a member of the faculty [of the School of Speech] in the fall. I was filled with exultation—and terror!¹⁸

Ward began her service at Northwestern University as an instructor in interpretation, play presentation, and story telling. By 1924, her title had become instructor in dramatic production and story telling. It was the course in story telling that led to the evolution of an area called creative dramatics, or, as Ward was careful to define, drama *with* children. The fact that in 1923 Dean Dennis had become a member of the Evanston Board of Education presented the possibility for using public-school classes as laboratories for the development of creative drama. That same year, Ward became the supervisor of dramatics for the elementary school district, so that the dramatization of stories in her university class found a natural audience with the public-school children. Ward was a pioneer and her task was not an easy one. Dramatics with children had not yet been attempted as an academic subject in a university setting. Yet, with Dennis's confident encouragement, Ward forged ahead and worked out her theories of creative dramatics—the forerunner to the Children's Theatre which would emerge in 1925. Many years later, Ward described creative dramatics in action.

I take my cue from the kind of dramatic play that children naturally use every day—when they are playing "zooming up in an airplane" you know, or "driving a truck" or being a "mother of a family of dolls." You know how natural make-believe is with most any child, if he has the right kind of parents, who don't make fun of him or think he is just silly or tell their friends about him. Well, just go on from a child's imaginative play to the very simple play involving movement, involving the senses.¹⁹

Ward firmly believed that this sort of intuitive dramatization was appropriate for young children, and that teaching them to recite lines resulted only in stilted delivery.



Above: Winifred Ward

You see, in creative dramatics children have to think out what they do and say; there aren't any lines to learn, but they just react naturally, say what they think the children would say. . . . I know one teacher who uses ["Three Billy Goats Gruff"] almost always with her kindergarten children, and they learn to think what their courage is like and not just memorize lines.²⁰

Despite the fact that many remember Ward for spreading the concept of children's theatre, that goal was secondary to her primary interest in creative dramatics. The term *creative dramatics* was not used during the first year. During that time, students developed plays that culminated from their work in social studies, although they drew from virtually every subject they had. They never actually transferred these plays to written scripts. Yet the dramatization was so polished that a viewer could not guess that it was always improvised. In the second year, this experimentation took the label of creative dramatics. Ward later remarked of it, "Our real 'first' was offering creative dramatics at Northwestern University and spreading it over the country."²¹

Dennis noted the success of Ward's work in merging university and public school work. In 1925, his urging and that of Alexander Dean, associate professor of dramatic literature and production, resulted in the three of them organizing the first performance of the Children's Theatre. At that time, the Children's Theatre operated solely under the authority of the university, although both public-school and university students participated. *Snow White and the Seven Dwarfs* starred two School of Speech students—Elinor Rice as the lead and Clara, Lu, 'n' Em's Isabel Carothers as the witch. (Rice would later work closely with Ward as a longtime faculty member of Roycemore School.) Theodore Cloak, a graduate student who later headed the drama department at Lawrence College, did the sets for that production. By its third season, the Children's Theatre was under joint control of the university and the Evanston Public School District, and moved from the auditorium in Annie May Swift Hall to a newer and larger environment, the stage of Haven School.

With the fourth season came an ambitious publicity campaign, one that was to remain a part of the Children's Theatre for years. The troupe would take a scene from a production to each elementary school in Evanston. That year, a scene from *The Wizard of Oz* was scheduled to play at numerous Evanston schools on two consecutive afternoons. On the first day it quickly became obvious that the Tin Woodsman, played by six-foot student Dudley Thompson, could not maneuver himself into a car while he was encased in his costume. Someone made hasty arrangements for him to ride from school to school on a truck. Still, the time required to travel between schools was far greater than anyone

had anticipated, and the schedule got more and more disrupted. Finally, the Tin Woodsman was forced to skip alternate performances, leaving the other cast members to improvise as best they could in his absence. By the next day, someone had come up with a solution. By securing himself to a running board of a car, the Tin Woodsman arrived promptly at each performance.²²

Coping with the unexpected was a common occurrence with the Children's Theatre. During the next season, one of the offerings was *A Midsummer Night's Dream*, directed by Belle Kennedy, Helen Bittler, and Evelyn Brown. Ward recalled one moment when the students' training in creative dramatics came to the fore:

The artisans, all played by the eighth graders, were hilarious, both in appearance and improvised dialogue! Sometimes they surprised one another even in a performance, as when Nick Bottom commented on a fine new bench in Quince's shop. "Where did you buy the lumber, Quince?"

Quince, taken aback by the unexpected question, was at a loss to think of any name which would sound like an Athenian lumber dealer. Only for a second did he hesitate, then he retorted: "Why, the same place you buy yours. Where do you get yours?"²³

In the beginning, one very real problem of the Children's Theatre was the scarcity of good plays. Fortunately, Ward found in colleague Charlotte Chorpenning a capable and willing playwright for children. She adapted such stories as "The Emperor's New Clothes," "Jack and the Beanstalk," *The Adventures of Tom Sawyer*, and *Hans Brinker and the Silver Skates* for their use. Chorpenning was on the School of Speech faculty from 1927 to 1931,²⁴ but her association with Ward endured for several decades, as the two energetic women pooled their ideas. In a 1967 interview, Ward described a typical scene of the two women working together:

[Chorpenning] was sitting in this very chair, and I was over there, and we were working on "The Emperor's New Clothes." She was writing it particularly for our theatre, and it was to be performed for us first. She would try to think about what we would do about this problem, or how we would manage this or that little scene, when all of a sudden, a little light would come in her eyes, and she would exclaim, "I have it!" It was an inspiration, and of course great fun.²⁵

Ward was lastingly grateful for Chorpenning's energetic cooperation, and remarked in retrospect, "What our theatre would have done without Mrs. Chorpenning to write for us, I do not know! In those years, when good children's plays were so pitifully few, she was a godsend."²⁶

The Children's Theatre used nine Chorpenning plays in its first twenty-five years.

There were other local writers on whom Ward relied, as well. Eleanor Perkins, Lucille Miller, and Rosemary Musil all provided plays of high quality.

In 1937, Ward instituted a children's board made up of one girl and one boy from each elementary and junior high school to represent their school for one-year appointments. Their qualifications included having a high interest in the theatre, a strong sense of responsibility, and acceptance among their peers. Until her retirement in 1950, Ward relied on this board for input from a youthful perspective, including reactions to plays and suggestions for new material.

During the eighteenth season, 1942-43, the Children's Theatre was invited to perform *The Emperor's New Clothes* in Washington, D.C. Preparations were hectic, with a final complication confronting the group upon its arrival at the National Theatre in Washington. There, a union representative informed Ward that technicalities prevented the students from rehearsing on the stage where they would perform. Because it was a much larger environment than their usual setting, Ward felt it was essential that the cast be able to rehearse on the stage before curtain time. Finally, the stagehands allowed the students to try out their voices in the strange environment, and raised the curtain. When they recognized what seemed to be dialogue from the play, they warned the cast not to rehearse, but only to experiment for voice range. By then, however, the students had adjusted somewhat to their new surroundings.

Despite the vigor of the Children's Theatre in Evanston, Ward was concerned with the inefficiency of attempting to disseminate information throughout the country. Although she chaired a children's theatre committee for the American Education Theatre Association, she believed that to be ineffective. It seemed to her that the children's theatre group needed its own organization. Dennis articulated the problem in 1940.

Sending out students equipped to direct Children's Theatre plays and to teach creative dramatics means slow progress in the spread of ideas. An organization in this field with its attendant publicity over the country will inform as well as interest more people than one person can do in a lifetime.²⁷

With the support of Dean McBurney and the aid of teachers in the elementary schools, Ward contacted people throughout the country who were leaders in children's theatre. For three days in August of 1944, in cooperation with the School of Education and the Evanston Public Schools, the School of Speech hosted a children's theatre conference which drew the foremost people in the field. Ward acted as chairperson for the program which included roundtable and panel discussion. Program speakers in-



Right: Actors in costume for a Children's Theatre production take time for a meal.

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cluded Charlotte Chorpenning, then director of the Goodman Theatre of Chicago; Harold Ehrensperger, editor of *Motive* and former faculty member; Hazel G. Robertson of the Stanford faculty and director of the Palo Alto Children's Theatre; Edward Crowley, then of the Chicago Radio Council and later of the School of Speech; and Gloria Chandler, Junior League representative. Two members of the drama department of the public schools, Rita Criste and Geraldine Brain Siks, presented demonstrations with children. The three-day conference culminated in a Children's Theatre production of one of Chorpenning's plays, *Grandmother Slyboots*, followed by an evening party on campus.²⁸

This seminal meeting turned out to be crucial in the development of children's theatre nationally, for it was there that leaders in the movement formalized their intent to build an organization that would work to disseminate knowledge regarding children's theatre and creative dramatics. Rather than becoming a group independent of the

132 American Educational Theatre Association, the delegates opted to remain as an already existing committee in that organization. A significant number of people joined the American Educational Theatre Association at that conference, and as those early members had hoped, the children's theatre committee grew in strength until 1952, when it became a highly autonomous division of the association.²⁹ It was through this group that the influence of children's theatre was widely felt, resulting in the growth of children's theatre in universities, community theatres, recreation centers, and religious schools.

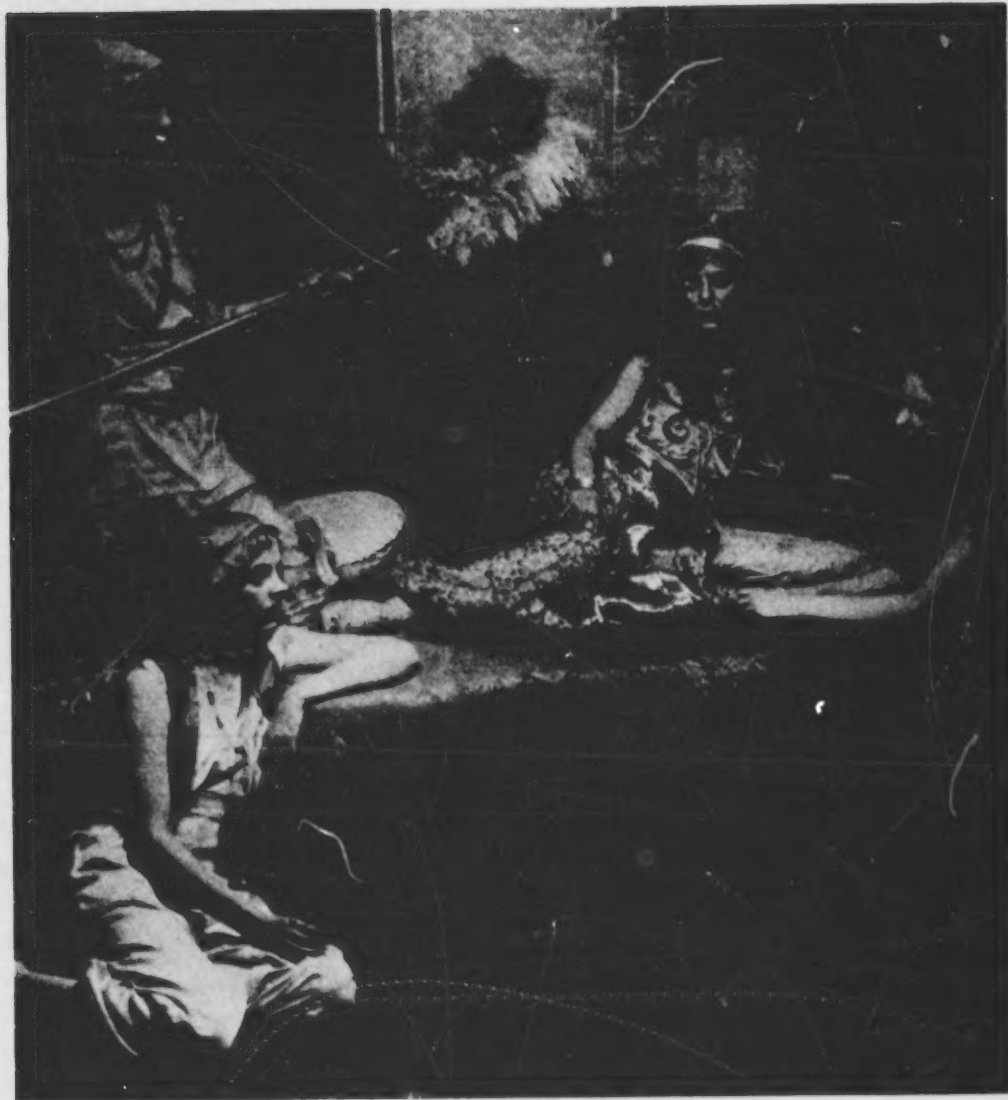
During Ward's last year as director of the Children's Theatre, 1949-50, she experimented with a new approach—presenting a separate play for kindergarten and primary children. In need of exactly the right vehicle for this debut, Ward enlisted the talents of the creative dramatics class in the School of Speech, which developed a modern version of "The Three Bears" without destroying the original plot.

The play which the class wrote began where the family was asleep in bed with the alarm ringing. Baby Bear rebelled a little at having to wash, but he enjoyed taking his "stoutness" exercises with the family, and he brought in the paper for Papa Bear. The news in the paper called *The Bear Facts* was fun even more for adults than for the children . . . In the "Lost and Found" Papa Bear read the notice that Three Little Kittens had lost their mittens again. . . .³⁰

The success of this play indicated that parents were eager to take their small children to the theatre. It also meant that older children could enjoy separate productions, free from the distracting, restless presence of the very young in the audience.

Ward's final offering, the 76th production under her direction, was one of her favorites, *Mary Poppins*. It had long been Ward's custom to include a spoken prologue from an actor, which enhanced the written program for the many nonreaders in the audience. On this occasion, former student and colleague Geraldine Siks used the device of an English bobby who mingled with the audience before the play and at intermission, chatting comfortably in a Cockney accent, and who pointed out an onstage street sign to introduce the play's action. Ward's last production marked the end of the Children's Theatre's first twenty-five years and, indeed, of an era.

Of course a good part of what made the Children's Theatre memorable under Ward's direction was dependent on other people associated with the productions. During the first twenty-five years of the theatre's existence, many actors and technicians contributed significantly. Several went on to be associated with the Pasadena Playhouse, including faculty member Belle Kennedy, graduate student George Phelps, Albert



Left: Elinor Rice (Fuchs) on a bed of damask. She played a leading role in the Children's Theatre production of Aladdin. Standing with a fan at the left is Camilla Folds; seated at the right is Jane Wilcoxon.

McClury, and Winston O'Keefe. Others, who went into the academic life, were John Stine, who headed the speech and drama department at DePaul University; Geraldine Brain Siks, who worked with children's theatre at the University of Washington; Kenneth Graham, a long time faculty member at the University of Minnesota; Robert Breen, who retired from the School of Speech faculty in 1978; and Paul Moore, who taught at Northwestern until he became chairman of the speech department at the University of Florida. Lois McSloy (Crews) and Laura Lee, both faculty members of the School of Speech, gave convincing performances as angels in *The Boy of Reims*. Students Hank McKinnies (Jeffrey Hunter) and Ralph Meeker became Hollywood stars. Hugh Franklin became a stage and television actor. For years, faculty member Lee Mitchell was the technical director for the Children's Theatre, until Charles Vance assumed that responsibility. Berneice Prisk was in charge of costume design, and graduate student Gertrude Bader (Breen) served as business manager.

Ward's retirement from the university and the Evanston Public Schools by no means signaled the end to her career. Her original plans were to join Samuel French Publishing Company of New York City at the invitation of former faculty member Garrett Leverton who was an editor there. However, upon his sudden death, Ward decided to remain in Evanston, a decision she later claimed she never regretted.

Part of Ward's time was devoted to writing. Her influence in children's theatre was significant, since she had been a prolific writer. Between 1926 and 1973 she wrote twenty-four periodical articles, three unpublished manuscripts, one introduction to a children's theatre textbook, four books which included a major text (*Theatre for Children*), two revisions, and two monographs. In 1960, the United States Office of Education commissioned her to write a monograph, reprinted in 1962 and 1968, entitled *Drama with and for Children*. Nearly 5,000 copies were distributed in this country and abroad, further spreading her philosophy.

Much of Ward's energy went into traveling after her retirement. Although she visited Great Britain and Scandinavia in 1952, which gave her a fresh perspective on children's theatre abroad, her travel generally took her to various academic settings in the United States. In his doctoral research Jan Guffin discovered that in the sixteen year period between 1950 and 1966, Ward went to thirty states and conducted an awesome total of 114 workshops. From 1950 to 1971, she delivered twenty-nine speeches in twelve states. Her last public address was delivered in 1971 to a meeting of the Children's

Theatre Conference at the Art Institute of Chicago, an unexpected bonus for the audience.

Miss Ward told the capacity crowd of over 200 that she had given up making speeches several years ago. . . [her remarks] centered on creative dramatics and the remarkable growth it has had in the past fifty years. Miss Ward is encouraged by the ever-growing interest and development in creative drama, and she encouraged delegates not to become discouraged at the slowness of nationwide acceptance. She quoted John Dewey as once saying it took one hundred years for an innovative educational idea to grow from its beginning to nationwide reality. She pointed out that creative drama is now about fifty years old, and she was not discouraged at its progress. The group gave Miss Ward a standing ovation.³¹

In her lifetime, Ward received three honorary doctorates. Adelphi recognized her work in creative dramatics in 1953. The Western College for Women awarded her a doctorate in 1957 for her work in children's theatre; and in 1971, Eastern Michigan University acknowledged her total contribution to educational drama.

Shortly before Ward's death, a former student, Sara Spencer, commented on her perceptions of Ward. Noting Ward's achievements in furthering creative dramatics and children's theatre, Spencer went on to say:

It is Winifred Ward as a human being that makes the great impact on our time, as her kindly guidance has left its influence on a whole generation of teachers and producers. . . Warm, outgoing, young-thinking, she never entertains a negative thought, and carries everybody along with her, in her wonderful zest for living.³²

Perhaps the respect and admiration her students and colleagues gave her so freely were of more value to this unselfish teacher than any other recognition. Winifred Ward suffered a stroke in 1974, and died in Evanston the next year.

Clarence T. Simon

An important year for the School of Speech was 1920, for that year two instructors who would have great influence joined the faculty. Both Clarence T. Simon and Lew Sarett served on the faculty for several decades, and each made significant contributions to the growth of the school.

Clarence Simon received a bachelor's degree in history and English from Wittenburg College in Ohio in 1919, a diploma in oratory from Northwestern in 1920, and an M.A. in economics from Northwestern in 1922. In 1925, he received a Ph.D. in psychology and



Above: Winifred Ward, Hope Summers, and Hazel Easton share a moment over a cup of tea. School of Speech graduate Summers's career included playing a regular role on "The Andy Griffith Show."

speech from the State University of Iowa. Wittenberg awarded him an honorary Sc.D. in 1954, and he was the recipient of the highest honors of the American Speech and Hearing Association in 1950. His professional service included serving as assistant editor for the *Quarterly Journal of Speech* from 1925 to 1930 and as president of the American Speech and Hearing Association in 1946. He was a leader in the development of speech correction at Northwestern University and nationally.

During his early years at Northwestern, Simon was acutely aware of the lack of services offered by the university and society in general to people who suffered speech disorders. "This is a talking civilization," he observed in 1931. "Our whole scheme is based on speech. . . . It never occurs to us that there are men who are barred from business conferences because they cannot express an idea, and who cannot even wish a friend a cheery good morning without enduring laughter and mockery."³³ It had been with this observation in mind that Simon had set up the Speech Clinic at Northwestern in 1928. Until 1947, Simon directed the clinic and chaired the department (then known as the Department of Speech Correction and Audiology). Through his efforts, the clinic received its early recognition. But Simon's service to the school was not confined to the development of the Speech Clinic. He was an effective assistant dean of the school from 1937 to 1942 and was acting dean during Ralph Dennis's absence. Because of this administrative experience, in 1941 when a search commenced for a person to replace Dennis as dean, many thought that Simon was the leading candidate. There were those who felt that Simon's more than twenty-year affiliation with Northwestern — as student, professor and administrator — gave him a greater appreciation for the school than anyone else could have. It seemed to them that he had earned the deanship. However the position went to fellow faculty member James McBurney. Soon after that, Simon resigned his position as assistant dean.

For many years, a rumor persisted that Simon had been passed by because of his domestic problems. His wife, Dorothy Will Simon, a speech alumna, had contracted a serious and undiagnosed muscular disease which progressively worsened. Despite her eventual confinement to a wheelchair, she displayed a remarkable amount of vitality which resulted in two volumes of poetry and a modest career as a lecturer. Simon and their two sons helped with homemaking chores as much as possible, so that their household could operate with a minimum of disruption. Although Simon was completely loyal and uncomplaining of the situation, it appeared to many of his colleagues that it drained his energy from his professional duties.



Left: Dorothy Will Simon accepts congratulations from Alumni Association representative Eldon F. Wonderlic for winning the Alumni Merit Award in 1957. Behind her are her husband, Clarence Simon, and their two sons.

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Dorothy Simon gave her illness a spirited fight, so that in 1947, when the opportunity arose for Simon to accept a visiting professorship at the University of Hawaii, it did not stand in the way of their going. During the two years he was on the faculty there, he established a speech and hearing clinic. When he returned to Northwestern as professor of the psychology of speech, the clinic was in new hands. Harold Westlake had become the director, and Simon became the coordinator of graduate studies. Simon remained at Northwestern in that capacity except for 1957-58, when he was on leave to act as visiting professor at the University of Washington.

In June of 1965, Simon retired from Northwestern University and became a consultant and adjunct professor of logopedics at Wichita State University. In October of that year, Dorothy Will Simon died at their home in Evanston. Simon survived her by two years, dying on December 30, 1967, enroute from a speech convention in California.

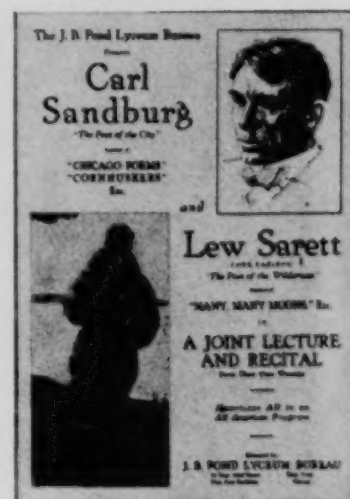
Simon's contributions to the school were many and significant, but he is best remembered for the extensive work and dedication he put into the development of the Speech Clinic at Northwestern. In no small way, the clinic remains a monument to its founder.

Lew Sarett

Like Clarence Simon, Lew Sarett remained at Northwestern University for several decades. He was born in Chicago in 1888, the son of European immigrants. There, and on Michigan's upper peninsula, he grew up in poverty. From the beginning, he felt a driving ambition to make the most of his potential. After graduation from Beloit College in Wisconsin and the University of Illinois Law School, he decided that his future lay in teaching, and joined the University of Illinois faculty as a public speaking teacher and debate coach. In 1920, he accepted a professorship at Northwestern's School of Speech, where he remained for more than thirty years.

Sarett was a versatile man. By the time he came to Northwestern, he had acquired a reputation as a poet of some promise, and he would publish five volumes of poetry before his death. As were many of his generation, he was an active Chautauqua performer. For many years he devoted part of his time to traveling the speaking circuits where he delivered inspirational speeches or read his poetry. The charisma of his stage presence was apparent in his teaching as well, and his lectures mesmerized many students. Apt to draw heavily on his life experiences, he could impersonate an outdoorsman skinning a bear one moment, and expound on various types of beauty the next. Recalling his undergraduate association with Sarett, one former student asserted, "He was Mr. School of Speech; he was the best. . . Superstars don't let down, they're always on stage. He was always at his best."³⁶

Sarett's classes left enduring impressions with many students. His course on prosody could not accommodate the number of students who wanted to take it and sometimes resulted in long waiting lists. According to many who knew him, the course on prosody was actually a course on Lew Sarett. Sarett felt that the course was invaluable for outstanding students, and screened applicants before he admitted them to the course.



Above: As this Chautauqua program cover illustrates, Lew Sarett and Carl Sandburg presented complementary material, poems of urban life and of the outdoors, c. 1918.

Indeed, if any aspiring poet did *not* elect to register, Sarett was distressed, no matter how large the total enrollment was.

Whenever they speak of his courses, many former students identify Sarett as a gifted teacher. As was appropriate for one who taught a course on building a lecture, Sarett was

a brilliant lecturer. Every lecture was a masterpiece, in terms of its planning and construction. He used a lot of metaphors to summarize his ideas, and the theme of that course was that every lecture has got to have a laugh, a tear, and an idea. That was the core around which things were built. So whether it was a series of readings woven together with explanatory material, a public speech on some kind of a political subject, or a eulogy — it could be anything, but it still had to have . . . the laugh-tear idea. . . .³⁵

Another student recalls:

I never dozed in his class or wished I were elsewhere, because he was a marvelous showman. . . . I think the contribution that Dr. Sarett made to my education . . . is audience control. One of his big things was the holy bones. . . . he explained to us that if you mentioned a little boy, a dog, a cripple, the flag, the audience would promptly be with you. . . . it really was quite practical.³⁶

Still another student, who later became a colleague, observed:

The things Lew taught were things that he did; he was not basically a particularly scholarly man and that made him different, I suppose, from the main run of university professors. . . . When he taught *Persuasion*, he taught it because he was a magnificent persuader himself, and he knew how it felt, and he understood all about it, and he wanted to teach the course. The same with the teaching of speech; he was a great teacher. And I think it was particularly true of *Prosody*. The course wasn't in any real sense a course in *Prosody* at all. . . . It was a course on how it feels to be Lew Sarett and write poetry.³⁷

One student wrote a long paean to Sarett, presumably in fulfillment of a class assignment. His description of Sarett the teacher supports the observation that Sarett's courses were based largely on his own experiences.

How does Sarett teach? Sometimes in the traditional professional manner of pounding facts into empty or crammed heads. But he is rarely didactic; he rarely sermonizes. During the class hour, this ranger professor is likely to start off on a side-splitting characterization of a French-Canadian voyageur-friend of his, or a strange Indian custom; or a discussion of the character and habits of moose and bears and coyotes, or wild flowers, or fishes, or pine forests. When he starts out in this fashion, watch out! It is his method of teaching from his text book of nature. He is "going somewhere;" it is never aimless or irrelevant; he has a definite serious objective, and a subtle method of attaining it. He will lead men by way of some bit of nature wisdom, some droll remark, into a mood where he knows the mind is receptive and the heart of the cynic open and off its



Above: Lew Sarett in the American Indian attire which he sometimes wore for performances. Because of the years Sarett spent with American Indians in northern Minnesota, campus rumor held that he was half Indian. He was not, although the Chippewas gave him the name of Pay-shig-Ah-deek, meaning Lone Caribou.

guard; when suddenly and deftly he will throw out a vital principle that will grip the hearts of students and leave them finer women and stronger men. Somehow, those young people are different after that. They never forget those homely bits of wisdom, those simple wholesome precepts that came out of the soil. And what is more important, those students go out of the classroom and live by them! And eventually they become leaders in their community in the fight for decent, clean living; Evangelists for the doctrine Sarett preaches, the doctrine of democratic conduct, of mental integrity and physical robustness, the doctrine of Christian service, of hard labor, and of life in close communion with nature.³⁸

Another former student described Sarett's style:

Let's say the course started at 2:00 in the afternoon. And everybody would be seated, he would not be there. And all of a sudden he'd come in, like a superstar. But he didn't act like a superstar. He'd come in, and everyone would stand up and applaud. Which was unusual — can you imagine? They'd stand up and applaud, and he'd smile, and he had all the qualities, of course, of a top speaker. He would get his notes all right, and look out at you, smile, and then he'd come in strong with some kind of powerful statement, and rivet your attention. He had great presence. Strong, a solid person. He looked rugged, he was rugged, ruddy of face, and had a deep, resonant voice and was able to project. . . . when he would finish the lecture, he'd arise right on time, never a spillover, like he was on a network, almost. It's over, and he'd say, "That's it, thank you, have a good day," and he'd leave, always a showman. And the students would again stand up and applaud when he left; he was going off stage now. . . . Just like a well known actor. Alert, alive, bright. . . .³⁹

Not only was Sarett an inspiring teacher, he was also influential within the field of speech. He was one of the founding members of what has become the Speech Communication Association of America. During his life he published several texts, the best known of which is *Basic Principles of Speech* (with William Trufant Foster).

In 1953, Sarett officially retired from Northwestern University although, since 1951, he had been living in Gainesville, Florida, and teaching there part-time. In 1954, he died after a heart attack.

During his lifetime, Sarett could take pride in his many achievements. He had come a long way from the slights he had felt as a youth. His life had held much struggle. Even as a youth, he had always held some job in order to support himself and, for a time, his mother. After working his way through Beloit and graduating, he briefly attended Harvard Law School. Overwhelmed by tutoring and other pressures, he dropped out and later received his law degree at the University of Illinois. For several years, he was a part of the English department faculty there, before he became a Northwestern professor.

After his years of struggle, Sarett must have felt that, at last, he was on the brink of



Left: Sarett autographs copies of *The Collected Poems of Lew Sarett* in 1947.

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achieving solid success. One day, shortly after he joined Northwestern's faculty, he received graphic proof of that achievement. The evidence was in the form of three significant documents that arrived in the same mail delivery. They were a letter confirming his full professorship, a book contract he had hoped was forthcoming from a publisher, and a satisfying commitment from the Redpath-Chautauqua lecture organization.

Taking the three envelopes with him, he went to his car and drove to Clark and Madison Streets in Chicago. As a boy, he had worked long hours at that location, cleaning lavatories and shining shoes. It was there that ill-tempered customers hurled insults at him when he had been in no position to return them. For years, he had carried a smoldering rage around with him, but on that day, he parked his car, strode to the corner, thrust the documents to the sky and shouted to the fates, "Goddamn you, you didn't get me, d'd you!"⁴⁰ Certainly this stubbornly defiant spirit was a part of what made Lew Sarett a compelling professor for so many students.

A decade after Simon and Sarett became a part of the School of Speech, Alvina Krause joined it. She, too, was to become an esteemed member of the faculty during her years with the school.

In theatre, an area of many tempestuous personalities, Krause emerges as one of the most fascinating. A woman tiny only in physical size, she was a major moving force in creating the image of theatre in the School of Speech.

Born in New Lisbon, Wisconsin, on January 28, 1893, Krause's interest in drama became apparent when she participated in a high-school declamation contest. Her association with Northwestern began in 1914 when she enrolled in the School of Oratory. She received her diploma two years later. She then left Evanston for a few years and taught high school in Missouri and Oregon, where her girls' basketball team won the state championship. She later returned to the School of Speech, where she earned her B.S. in 1928 and her M.S. in 1933.

Her next faculty appointment took her to Hamline University in St. Paul, Minnesota, where the drama department was at that time, Krause recalls, in abysmal shape. Krause apparently worked magic on the nearly hopeless department, for when it competed in a play contest at Northwestern, not only did the Hamline production avoid the embarrassment of finishing at the bottom as they had the year before, but they won the contest.

Such an impressive performance caught the attention of Dean Dennis and, in 1930, Krause joined the faculty of the School of Speech as a private instructor of voice and interpretation. After Krause had served in this capacity for several years, university-wide economic pressures forced the administration to eradicate the policy of private instruction, and those instructors were let go. It was Dennis's unpleasant task to inform Krause one day that her position was being terminated. Krause recalls the awkwardness of the situation. It was obvious to her that the encounter was equally hard on both participants. Dennis was visibly distressed, and Krause was much taken aback, although she had anticipated the moment. Groping for a way to remain as a part of the school that had grown to mean so much to her, Krause said to Dennis, "Well, look, if you discontinue interpretation in private work, how are interpretation students to learn about reading drama? You have courses in reading poetry, but nothing in reading drama." Dennis looked at her with immediate understanding and barked, "Write up your course description tonight, and bring it in tomorrow!"⁴¹ And so Krause remained on the faculty at a



Above: Alvina Krause submitted this photo of herself when she enrolled in the School of Oratory in 1914.

critical time, continuing as a private instructor for those students who elected to pay a special fee for that course, and as a teacher of the B10 acting course she designed. In 1938, Krause made her debut as a director of the University Theatre with a production of *Anna Christie*. Until that time, the tendency had been to ensure quality productions by relying heavily on the use of faculty members as actors, a practice that was increasingly causing discontent among the students. Dennis knew of their complaints and it is Krause's belief that, because of his persuasiveness, the faculty offered her the opportunity to direct a play. Only the rashness caused by such unexpected good fortune prompted Krause to respond with the choice of a particularly difficult play. Recalling the situation, Krause admits that *Anna Christie* is "nearly unproducible" — although she did not realize it at that time. She knew she had a strong lead character in student Marjorie Hurtubise, and proceeded to present a production of this difficult play, which a *Daily Northwestern* reporter characterized as sparkling and professional.

Marjorie Hurtubise, in the role of Anna, gives a performance which is more than a performance. She brings to her characterization a surety of understanding which puts her solidly and believably into the part. . . . [her] emotion, which enables her to achieve a climax with sincere effect, is always well in hand, sufficiently controlled so that it works for her, and never against her. The only questions of objection which might be fairly asked is why Director Krause thought it advisable for Anna to inject "yust" and "yob" into a speech pattern otherwise barren of Swedish flavor. The "yusts" do not ring true.⁴²

World War II brought another period of insecurity to the university, and no faculty member below the rank of assistant professor had the assurance of being retained the following year. Krause was one of several who must have felt anxiety upon their daily stops at the faculty mailboxes on the second floor of Annie May Swift Hall. Helen Sullivan Knight, an instructor in speech correction, was another. She remembers a day when she and Krause found themselves picking up their mail at the same time. Krause opened an official looking envelope and Knight, who had always perceived her as being rather aloof, saw another side to her. With tears in her eyes, Krause embraced Knight and showed her a letter advising her of her promotion to the position of assistant professor of interpretation. That letter meant that she would stay on at the school that had become such an important part of her life.

By 1942, Krause was firmly established as an extremely effective acting coach. In the summer of 1952, she instituted a Theatre Practicum at Eagles Mere Playhouse in Pennsylvania. It was an intensive ten-week program during which nine plays were produced

144 and served for years as a proving ground for many aspects of theatre, although after the initial summer it did not carry university credit.

Krause became an associate professor of dramatic production in 1957-58. By then she had bridged the separation between the departments of interpretation and theatre by teaching courses in both areas. She would continue on the faculty until her retirement in 1961. A few years after that, she moved to Bloomsburg, Pennsylvania, where she has been actively engaged in teaching drama since.

Krause's work in the University Theatre brought her into contact with many who would go on to become luminaries on the professional stage and in film, giving her the label of starmaker. Late in her career at Northwestern, Krause recalled moments with various students. Inga Swenson, who would find success in films and on television, was an innately natural actress who seemed to get to the essence of a characterization without effort. One night she saved an evening from failure at a performance at Eagles Mere, in Krause's summer playhouse. A power failure had delayed the usual curtain time and, after twenty minutes or so, it seemed the audience was running out of patience. Suddenly there was the sound of a voice, and Swenson approached the stage from the rear of the auditorium, singing ingenuously. Seemingly unconscious of the presence of the audience, Swenson sang a variety of old tunes. Krause later commented, "[She was] an artist in command of herself, the situation, the audience. 15 minutes passed to 30 — who knew or cared? When I try to teach the art of good showmanship I think of a girl singing, unaccompanied, 'Cockles, mussels, alive, alive-o.' I wish I knew how to teach that art!"⁴³

Paula Prentiss was another seemingly natural actress. Krause described Prentiss, who was Paula Ragusa as a student, as an independently creative actress who was bursting with talent, but lacked discipline. Her inability to recreate a previous interpretation of a scene drove her director to distraction, as well as the actors who were on stage with her. On one occasion, after hard weeks of work, a rehearsal of *Caesar and Cleopatra* had gone perfectly. Krause firmly instructed Prentiss to keep the scene as it had been played, but in the next run-through, it was a totally different Cleopatra. Reminded of her promise to recreate the scene as it had been done, Prentiss dreamily responded, "Oh . . . well . . . I got to thinking about Cleopatra . . . you know . . . how men fell in love with her . . . I just got to wondering . . . you know . . ."⁴⁴

Despairing at Prentiss's flight into creativity, Krause responded in exasperation that if only they had been making a movie, her earlier performance would have been

preserved for all time. But Krause learned how to control this unsettling habit of Prentiss's to reinterpret her scenes.

Carefully, on performance nights, I used to plan what I might, casually, say to her — or should I write a little note? — that would keep the stream flowing in the direction of the drama's objective. I would watch her brown eyes light up with agreement as I spoke. Then having made my point by subtle implication, I thought, I would retire to watch from a distance until she started to the stage, praying that on the way no one would let fall a chance remark that might turn loose again that fantastic, creative imagination.⁴⁵

Many others have come under Krause's influence — Martha Hyer, Ralph Meeker, Patricia Neal, Gerald Freedman, Robert Reed, Richard Benjamin, and Tony Roberts among them. Roberts decided to study at Northwestern as a direct result of Krause being on the faculty. While he had been growing up in New York, he had become a close friend of acting coach Lee Strasberg's son. When he asked Strasberg for advice about where to go to school to study drama, it was Strasberg's belief that because of Krause, Northwestern offered the most valuable experience in an academic setting. Roberts followed that advice, and graduated in 1960. Although he is best known for acting in films and on television, he does legitimate theatre, as well. Even now he sometimes telephones his mentor for help in working out an interpretation if he has difficulty with a role, such as occurred a few seasons ago when he played Petruchio in *Taming of the Shrew* in Atlanta.⁴⁶

A demanding director, Krause could be unrelenting with her students, at times reducing them to tears, even slapping them sharply in order to elicit a response of shock. She asked that they have an understanding of their character, as well as a sense of the literary background of drama. She elicited an intense devotion from some of her students. However, because she is a woman of strong opinions and firm ideas of how to do things, she has also made enemies of some who know her. Undoubtedly it was a combination of strong feelings and competitiveness that led to an incident in the mid-sixties. At that time, Krause had reached retirement age and, at least psychologically, she was preparing to leave a full-time teaching position. Like many of her colleagues, she had kept class notes, personal papers, prompt books, and other teaching aids in a cabinet in her second-floor office of Annie May Swift Hall. During one Christmas intersession, their disappearance composed what could serve as a plot for a who-done-it novel. Before Krause had left her office on the Friday preceding vacation, she looked at the cabinet crammed with all her papers. Well, I don't want to work during the holidays, she thought, and closed the cabinet door. Since a fire escape was in her office, it was her habit

146 to leave her office door unlocked. As she stated, "I was very open about my door — no one ever removed anything."⁴⁷

After vacation, Krause was shocked to return to a nearly empty cabinet. What remained had been left in perfect order. Curiously, virtually all documents in her handwriting had been removed — the notes on the courses she taught; ideas scribbled at odd moments, such as during plane flights; everything of her own creation. A compelling photograph of eyes — penetrating, staring eyes — that she had clipped from a newspaper — even that was missing. The disappearance of this material was the loss of the documentation of a lifetime of teaching.

The motive for the theft seemed obscure, although hypotheses have been offered. Was the thief someone who wanted to make it clear that it was time for her to retire from the university? Was it merely someone who was acting out of professional jealousy? Or was it a person who hoped to keep the documents until after Krause's death, when they will surface in publication? Could it have been a worshipful student, wanting to possess a part of Krause's creativity? The crime has never been solved. Yet, as if to taunt her, one day in the late seventies, long after Krause had moved to Bloomsburg, Pennsylvania to continue her career, a large manila envelope appeared in the mail. Inside were several traces of Krause's files — that photo of the penetrating eyes (remindful of Krause's edict to concentrate on the power of eyes in acting, and also evocative of the piercing, riveting quality of her own), inconsequential scribbles in her hand — but the envelope contained no message. The postmark was simply the north suburban area of Chicago. The mystery remains unsolved.

More controversy surrounded Krause while she was at the very end of her career at Northwestern. She was retained as a lecturer for two years past the mandatory retirement age of sixty-eight, but when she retired in 1963, dozens of her former students petitioned the university administration to continue the exception in her case by keeping her on the faculty. As is often the case in situations of this sort, the issue became so clouded that it was characterized as much by confusion as by anything else. Undoubtedly the administration bridled at the notion that a group of disgruntled alumni might intrude into their area of authority, especially when Krause had already received a special dispensation of two extra years. At the same time, the disgruntled alumni could not comprehend the bureaucratic reasoning behind the decision to dismiss a still vital, outstanding professor. Krause's retirement became the object of national attention, culminating in a show of support in the form of a New York city cocktail party, glittering

with stars, many of whom were former students of the guest of honor. Even today, ill feelings exists among Krause's cadre of supporters.

On the heels of this controversy came another. In the autumn after Krause's retirement, a group of university students, independent of authority from the School of Speech, invited her to direct a production for Northwestern Symposium. Apparently they had taken that action without having cleared it with the administration, and Krause readily agreed to their request, only to be confronted with the news that the administration had advised the same student committee to withdraw their invitation. According to a *Daily Northwestern* article,⁴⁸ Vice President and Dean of Faculties Payson S. Wild based this advice on several factors. In general, the administration felt that a production of the proposed play, Ionesco's *Rhinoceros*, would not be in keeping with the purpose of Symposium, which was primarily an intellectual seminar. Rather than engendering a trend that might eventually change the annual symposium to a fine-arts festival, Wild and Director of Student Affairs Joe W. Miller urged a simplicity that did not include the production of a play. The second consideration was that it was feared that, were Krause to direct a production, the controversy about her retirement would be renewed. According to Wild, "It would look to the outsider as if Miss Krause had been fired, and that the students were rebelling against the university by bringing her back."⁴⁹ This action elicited a strong reaction from the student body, as well as a letter to the *Daily* in which Krause explained her position. In part, she wrote:

I am a graduate of Northwestern University.

I hold two degrees granted by Northwestern University.

For 33 years I have been a member of the faculty of Northwestern University.

A study of my salary record would indicate I did not stay here for money.

I have been ready and willing to retire for several years. For the same years I have looked forward to, and planned an active retirement of full participation in the field to which I am dedicated. . . .

Re: *Rhinoceros*: my enthusiasm for the Symposium idea, my belief in the theatre as a living part of the educational process, blinded me to the interpretation that might inevitably be placed upon my service to Symposium. Like Mr. Wild, I am "so enthusiastic about Symposium that I'd hate to see it jeopardized." That I have been unwittingly the instrument to jeopardize that program is a matter of deep concern to me.⁵⁰

Weeks elapsed before a special committee, which had been created to study the issue, reported a recommendation in favor of going ahead with the play. Believing that "the inclusion of an appropriate play or any other art form should not be prohibited as a



Above: Alvina Krause, c. 1963

148 matter of future policy, provided such activity clearly contributes to the objectives of Symposium,"⁵¹ the committee felt that this play was an appropriate inclusion of that year's production, especially provided that following the production, Krause would tie the play to Symposium's topic, "The Place and Price of Order." The play was more than just a success; its reception was also a personal triumph for Krause. A reporter for the *Evanston Review* commented: "The audience, which had responded with enthusiasm to . . . Ionesco . . . gave the beloved teacher a standing ovation. This reporter saw tears not only in her eyes but in the eyes of many in the audience. He felt them in his own. This was an occasion to remember."⁵²

And so Alvina Krause made her final exit from Northwestern University. Although she returned some years later to conduct a summer workshop session, *Rhinoceros* was her final public production on campus. Walter B. Scott, for many years a colleague of Krause, reflected on the events surrounding her departure, with these conclusions:

While Miss Krause did in her years here create — not deliberately, necessarily, but simply in the way she operated — a kind of legend and myth that students of hers who went out all over the country helped perpetuate, her disappearance from the scene when she retired . . . did not mean the end of sound or useful instruction in acting in this department. It did not mean that something fatally or tragically irreplaceable had left the department, and I think it's a bit too easy, particularly for students who have no notion of the old days except as they have picked up these myths. . . . I think it's unfair to the department, to other people engaged in teaching, acting and directing and in directing plays to imply, as this myth overstated does imply, that things have never been so good since then, or have never been the same in some essential way. . . . while one must give due credit to Miss Krause for all she did for the department, and for everything her distinguished reputation has done to reflect credit on the department, one must not be so blind by the glamor of this reputation as to overlook the excellent qualities of the people who've continued the same kind of labors around here.⁵³

Nevertheless, Krause's presence remains in the School of Speech, even for students who were not yet born at the time of her retirement. Her amazing success at developing stars, and her continued career in Bloomsburg, have kept her presence vital. Even today, students graduating with a theatre major optimistically speak of going there to work with Krause. Perhaps this vignette, by a student of her 1976 summer workshop in Bloomsburg, best suggests their devotion.

Several of us [students] walk four miles to stand in silence for five minutes in front of Miss Krause's house. I write to friends in Evanston: "The reality of this trek just hit me. It's going to be some summer but I don't think I know anything about theatre. When you stand outside Alvina Krause's house in red-tennis shoes and faded-out cut-offs you think to yourself, "What in hell am I doing here; what do I know about theatre?"⁵⁴

It is ironic, perhaps, that an acting teacher who has imbued such zeal in students has never had the opportunity to work in a real theatre. At Northwestern University, the facilities were mediocre. It was the combination of a creative faculty and talented students that made it an exciting place to be. In the theatre practicum at Eagles Mere, Pennsylvania, students profited from an intensive summer stock season, but again, there was no technologically sophisticated theatre at their disposal. Since her move to Bloomsburg, Krause has devoted much of her time to coaching students, often Northwestern University alumni, who, without a theatre at their disposal, perform in churches and the like.

Paradoxically, while working at a disadvantage in terms of the facilities, Krause can be accused of preparing her students for a theatre that does not exist. Exposed to a fine idealistic experience, graduates enter a world far different from the one they envisioned as students. Her world, said Lydia Clarke Heston, is "one of intellectuality, ideas, depth, fine theatrical literature — for the most part, [in the real world] we don't get that. [But it was an] excellent education."⁵⁵

Indeed, Alvina Krause possesses a kind of magic for some, one that even she cannot explain.

Sometimes in the classroom or in a rehearsal it happens: that electric moment when student-actor is transformed into actor-artist. Why? How? For an instant I think I know: all our work has added up to this inevitable achievement. But that moment of rationality is instantly followed by a deepened sense of the mystery of the metamorphosis. I leave the question now to the researchers: let them find the answer if they can. I think, perhaps, I do not want to solve the riddle, for if I did might I not lose what is the most dynamic reward of all: the eternal astonishment of teaching?⁵⁶

Indeed, as Scott has pointed out, the success of theatre at Northwestern never lies with one individual. Among those who contributed to its aura were two men who joined the Theatre Department during its early years. Each was outstanding in his area, Lee Mitchell in stage design, and Theodore Fuchs in lighting.

Lee Mitchell

After graduating from Carnegie Institute of Technology with a bachelor's in 1929, Mitchell began an instructorship in dramatic production, teaching stagecraft and scene design at Northwestern. He became a graduate student as well, receiving his master's degree in 1936 and a doctorate in 1941. From 1951 until 1968, he was the director of the University Theatre, as well as chairman of the department. His professional activities have included



Above: A sketch of Lee Mitchell as Walter B. Scott saw him during a faculty meeting

service as president of the American Educational Theatre Association and associate editor of *Educational Theatre Journal*. His publications include co-authorship of *Principles of Theatre Art*.

Mitchell's career at Northwestern involved responsibility for numerous stage designs for the Children's Theatre as well as the University Theatre. It was during this period that the University Theatre began to enjoy national coverage. In 1933, a photo from the Northwestern University production of *The Hairy Ape* appeared in *Theatre Arts Monthly*. The next year, the same periodical carried reproductions of Mitchell's sets for *More Sky*, with additional photos and designs subsequently published. Mitchell recalls the effect of this exposure for the University Theatre, saying, "After each publication I would be swamped with letters asking about performance rights, production costs, design problems, etc. Many of the plays which had their first performances at Northwestern were subsequently produced by scores of other theatres."⁵⁷

During his long career on the faculty, Mitchell taught many who went on to successful careers, include Claude Akins, Robert Reed, Jennifer Jones, Gerald Freedman, and Peter Strauss. In 1971, as his retirement date at Northwestern approached, Mitchell resigned to become Distinguished Professor of Theatre at Western Kentucky University in Bowling Green.

Theodore Fuchs

Theodore Fuchs's career has been a remarkable one. A *Summer Northwestern* article of 1941 describes him as characteristically "breaking traditions in fine rebel style."⁵⁸ On that occasion he had announced that he was taking a leave from Northwestern University to rewrite *Stage Lighting*, a book which had brought him wide acclaim when it was published in 1929. A chemical engineering graduate of Polytechnic Institute of Brooklyn, Fuchs had added to his knowledge while working as a lighting expert at General Electric. Following that, he was executive director for the New York Drama League. From 1928 to 1931, he worked in RKO's eastern studios, converting movie equipment to sound.⁵⁹ Soon after his book's publication, Fuchs rejected civilization for a six-month adventure in the South Seas. According to the *Summer Northwestern*:

He had barely settled down . . . sure he was out of contact with the outside world, than Garrett Laverton sent him a wireless message asking him to join the Northwestern theatre staff. Fuchs remained deaf to wireless messages until the time he was called on to repair a big gasoline lamp the natives were using to light the crude stage of a ceremonial dance. It was then he decided that if he was going to light stages thousands of miles from civilization he might as well go home and get back to the job in earnest.⁶⁰



Above: Professor Lee Mitchell in his office

After spending a year on Northwestern University's faculty and the following year with the Goodman Theatre, Fuchs returned to Northwestern where he became chairman of the theatre department and director of the University Theatre in 1940.

Some of Fuchs's former students describe him as being a demanding, knowledgeable teacher whose courses were impeccably planned and taught. Actor Tony Roberts complains that there wasn't enough of him by the late fifties, when he was a student. Earlier, while Fuchs was still chairman, alumna Marjorie Minsk Kriz recalls that he was very much a part of the department, a professor who got along well with younger people and had fun with jokes. In one production of *Three Sisters*, Kriz, as the maid, had to whisper to an onstage actor that somebody was at the door. As she was about to go on, Fuchs gave her a last minute instruction: "Go in and tell her that Terry and the Pirates



Left: Some Studio Theatre faculty members. Theodore Fuchs is in the middle, with John Green and Helen Picking on the left, and Don Held and Compton Bell on the right.

152 have landed."²¹ When Kriz did just that, it nearly broke up the show. At the same time that Fuchs was willing to risk the order of a performance for a joke, he was extremely ordered in his own operation. Both his office and the lighting room were meticulous. Kriz recalls that he kept various tools sorted in separate labeled breadboxes. Despite dozens of students pointing out to him that one label said "wenches" instead of "wrenches," Fuchs never changed it. One would expect his classes to provide outstanding instruction on stage lighting, but Kriz recalls that they were far broader than that. Fuchs's students learned much about all aspects of theatre.

In 1951, Fuchs resigned his position amid considerable controversy after an incident following an invitational University Theatre performance of Lorca's *Blood Wedding*. Because it was part of the Centennial Arts Conference, there were assorted dignitaries in attendance, and Fuchs, always a perfectionist, had stipulated that no flash photos be taken during the performance. Nonetheless, a *Daily Northwestern* photographer violated the rule. Fuchs was outraged. As the audience emptied the auditorium immediately following the curtain, a sequence began that was to have serious consequences. The exiting crowd included President and Mrs. J. Roscoe Miller, on their way from the play to a reception. In the lobby they came upon a scene between Fuchs and the editor of the *Daily*. Although the editor was not the guilty photographer, he did happen to be carrying a camera. Fuchs, thinking the editor was the offender, allegedly grappled with the student, knocking the camera from his hands. For several days the story was reported on the front page of the *Daily*, and public opinion, both for and against the chairman, was aired in the Letters to the Editor section. The upshot of all of it was that Fuchs submitted his resignation as chairman to Dean McBurney, in order "to spare [the School] any further embarrassment in the matter."²²

In a move that some faculty members viewed as politically expedient, McBurney accepted the resignation and drafted Lee Mitchell to chair the department. Relations between Fuchs and Mitchell were strained, with the result that Fuchs confined himself to teaching and research, exempt from extraneous tasks such as committee work and attendance at faculty meetings. Until his retirement in 1971, Fuchs's authority was largely confined to his office in the basement of Annie May Swift Hall and he referred to himself as "the department's exile-in-residence."²³

The rift between Fuchs and some members of the School of Speech is representative of some deep differences that have occurred within the school. Over the years there have been moments of discord in every department, and if nothing rectifies the situation, the passage of time at least blurs the dissension.

Charlotte Lee

Another faculty member whose association with the school goes back many years is Charlotte Lee. When she graduated from the University of Wichita in 1932, she found herself a part of the Depression generation — one of many with a master's degree and without employment. Characteristic of her stubborn personality, she entered the job market full of confidence, and with a good share of ability. After teaching French and speech at Wichita Opportunity School, she taught speech from 1933 to 1936 at Monte Cassino Junior College in Oklahoma and then at St. Mary-of-the-Woods College in Indiana until 1938. During these years, she picked up valuable experience about people, since her students included children of the few wealthy residents, 4-H members, underprivileged YMCA members, and adults in her evening classes.

In the mid-thirties, Lee began attending summer sessions at the School of Speech, not so much to earn a degree as to enrich her educational background. Dean Dennis felt differently, however, for he saw a talent in her that he felt should not go to waste. Thus, it was he who first put the idea in her mind that she should work toward a Ph.D. degree. Encouraged by Dennis's confidence in her, Lee pursued that goal until June of 1945, when she received her degree and became an instructor in interpretation in the School of Speech. Lee remained a prominent member of the faculty until she retired to Taos, New Mexico, as Professor Emeritus, in 1975.

One of the most energetic of the faculty, Lee gave service in many ways. Vice President Wild recalls that she had boundless vitality as an articulate and thoughtful committee member. On a state and regional level, she served as president of both the Illinois Speech Association and the Central State Speech Association. Her philosophy received wide exposure in such publications as *Oral Interpretation* and *Speech in Action* (with Karl Robinson), as well as through articles in scholarly journals. A gifted interpreter of poetry herself, she originated an annual interpretation workshop at Northwestern in 1955. A sample workshop held on April 22, 1967, included representatives from twenty-six schools in the Chicago area. Part of the activities were Readers Theatre interpretations of Manhoff's *The Owl and the Pussycat*, Masters's *Spoon River Anthology*, a scene from Shakespeare's *Measure for Measure*, and some of Dickens's works. Actor Peter Strauss, a speech sophomore then, directed an interpretation of some of the work. The interpretation faculty lent its lustre to this occasion by presenting a recital, with Wallace Bacon reading "Feasts and Fables," Robert Breen delivering Henry Miller's "The Staff of Life," Lilla Heston interpreting part of Shaw's *Candida*, and Lee reciting some Dylan Thomas poetry.



Above: Charlotte Lee celebrates her retirement.

Perhaps her former students would agree, however, that the greatest contribution this dynamic teacher made was through her interaction with students. Lee typically refers to herself as den mother to the School of Speech. Through the years, dozens of students found a sympathetic ear in Charlotte Lee, and went away with sound advice.

Wallace Bacon

The strength of Lee's personality was responsible for giving the department of interpretation some of its distinctive character. Another who deserves credit for that is Wallace Bacon, its chairman for over thirty years. Bacon joined the faculty in 1947, holding a Ph.D. in English from the University of Michigan. His leadership brought new emphasis to the department, although he readily avers that much of what Cumnock taught holds true even today. Under Bacon, however, the scope broadened to include literary study of more than just the beautiful and good, since he believed that there is value in studying the ugly as well. Bacon feels that it would be a grave mistake for interpretation to be taken under the wing of theatre or English. Its individuality at Northwestern was made possible by strong organizational support. An insistence on a close relationship between performance and literary study made an impact over the years, so that today the interpretation department is nearly unique in the academic community.

Bacon recalls those who were members of the faculty during the early part of his tenure — Don Geiger, Robert Breen, Robert Beloolf, Dugan Blair, Charlotte Lee — and calls their working relationship a happy combination. Their strong common interests unified them, although they "agreed to disagree." At the time of Bacon's retirement in 1979, he felt that the faculty, though changed somewhat from its earlier days, continued to be made up of individuals who shared basic agreement on department policy.

During his years at Northwestern, Bacon won the affection and respect of many with whom he came in contact. He appears to have had that effect in the Philippines, as well, when, as a Fulbright Hays lecturer, he spent the academic year 1964-65 at the University of the Philippines and the University of Santo Tomas. In a letter to his Northwestern colleagues, Bacon described some of his activities.

On November 24, we had a Thanksgiving Program sponsored by the Department of Speech and Drama and featuring an arrangement I made of President Romulo's "I Am a Filipino" for a speech choir of 90 voices. Although speech choirs usually send me running to hide in the woods, this one was really very exciting. Romulo was there, and there was a great tumult at the close of the choir's performance — I was called to the stage, Romulo was then called, and the whole audience rose in a frenzy of (I suppose) nationalism. Romulo, who had expected to be politely bored by the whole



Above: Professor Wallace Bacon

program, was close to tears, and he practically shook my hand off. Next morning, I came into my office to find a wickerwork basket turned upside down on my conference table, with a great red heart carefully built up of dozens upon dozens of tightly coiled (unopened) hibiscus blossoms, and surrounded by a carpet of cool green leaves — and an ecstatic note from Mrs. Foraker about the performance — and four boxes each filled with three beautifully monogrammed handkerchiefs (which I needed after seeing the flowers)... I think it is VERY bad for my head to have all this generosity.⁵⁸

At Northwestern, Bacon enjoyed widespread respect as a teacher. His courses on Shakespeare, particularly, earned a reputation for excellence. One of his students described how it was.

We met in a shabby classroom four days a week. At times it was difficult to connect the gentleman we adored with the irritable tyrant of the syllabus who insisted we make a Herculean effort to prepare for readings and examinations....

Dr. Bacon would begin each class with a mind-bending question that the bravest of us would attempt to answer. He had a way of sitting on his desk while leaning one foot against the lectern, pursing his lips and leaving the rest of his face completely motionless that transformed him into a sphinx. His attitude was daunting to students who had a tendency to gauge the accuracy of their statements by the expression on the professor's face. I remember trying to decide whether he agreed or disagreed with what was being said. I got better at it and proceeded to begin thinking on my own.⁵⁹

In 1979, Wallace Brown retired to Taos, the same New Mexico community where Charlotte Lee resides.

Communicative Disorders

Perhaps the department in sharpest contrast to interpretation, both in philosophy and in organization, is the multi-faceted Department of Communicative Disorders. From an unpretentious beginning curriculum of courses that reflected Clarence Simon's interest in speech re-education, it has grown to represent three divisions. Northwestern's pioneer in audiology and hearing impairment was Raymond Carhart. Harold Westlake became an expert in speech and language pathology. And Helmer Myklebust developed the area of learning disabilities.

Raymond Carhart

In the fall of 1931, a senior at Dakota Wesleyan University in Mitchell, South Dakota, wrote a letter to Dean Ralph Dennis, expressing interest in doing graduate work at Northwestern because, as he said, "I have had my speech training under Northwestern



Left: Professor Raymond Carhart and an unidentified woman in the Speech Clinic

students, Miss Helen Fishbeck and Miss Betsy Worrell, and, being a student in Dakota Wesleyan, because of Dr. Clarion D. Hardy [a Dakota Wesleyan alumnus]."⁶⁶

Since it was in the midst of the Depression, the applicant sought financial aid in some form, and Dennis responded with a request for more information. "Write me a letter so that I get the 'flavor' of you, of your philosophy, home-spun that it may be, of your strength, of your weaknesses — if you are willing to admit them, etc."⁶⁷

The youth's response was engagingly candid. Admitting to an ambivalent reaction to the dean's request, Raymond Carhart nonetheless attempted to describe his position on such divergent topics as religion, conceit, love, personality, politics, literature, and athletics. Undoubtedly the frankness with which he approached these topics caught Dennis's fancy. Carhart's view of his own capabilities is of special interest, since he was to become a leading pioneer in the undeveloped field of audiology.

I am willing to work hard when need be. I am decidedly ambitious, so ambitious that I often aim too high. I want to do big things and I will work hard to succeed. I try not to rest on past laurels. What is done is done, regardless of whether it be good or bad. I am interested in what the present and future have to offer. . . . I am not especially gifted, but I am above average in many things, and I realize that with a fair amount of work I can do quite a bit.

Although he felt confident that he had the resources to do significant work, at that time he had no inkling of the area he would explore. Near the letter's end, he remarked, "At present my preference tends toward interpretation, with dramatic productions, second, and forensic activities, last. I plan to make much progress along all these lines this year, including a hope that I may represent the school at the State oratorical contest."⁶⁸

Dennis and Simon liked what they knew of the applicant, and admitted him free of tuition for the summer of 1932, with a graduate fellowship being contingent on his performance. Carhart stayed to accept that fellowship and, after becoming interested in the speech re-education area, he completed his M.A. in 1934 and, in 1936, he successfully defended his Ph.D. dissertation. Except for a brief stint in the United States Army, Carhart was to devote his career primarily to research and teaching in the School of Speech.

Until he served in the Army, Carhart's research interests centered on physics of the speech mechanism, physiology of speech, and speech correction therapies. The fall of 1944 found him a captain in the medical administrative corps at Deshon United States Army General Hospital in Butler, Pennsylvania, somewhat confused about his new status. As he wrote to James McBurney, who had become the dean, "Am still finding

158 myself shocked to see a khaki sleeve wielding my pen — am still baffled at being saluted by men who went by without notice yesterday —.”⁶⁹

By this time, Carhart and McBurney had developed a warm friendship, in part built on the camaraderie they enjoyed, along with fellow faculty member Lew Sarett, when they took fishing trips to Michigan. Letters between Carhart and McBurney during this period contain friendly jibes to one another about the one that got away, including this excerpt from a Carhart letter of May 23, 1945.

By the way, there is one very serious error in your letter. There is abandon in your claim that a few hours after you get into Manistique [Michigan] the biggest fish in the lake will be drawn out. There is naive hope in your assertion. Of course, it may well be that you will get the next to the biggest — but I have a personal understanding with the “Grandpa” in Manistique. He has agreed to ignore all minnows on hooks until “the one-time Captain Carhart of the United States Army” again baits hook. Sorry to shatter your hopes — but a realistic outlook is always best.⁷⁰

In the fall of 1942, when Carhart was preparing for his return to civilian academic life, he had shifted his area of interest to the yet unnamed field in which he would pioneer, and wrote McBurney of the development of the area of aural rehabilitation at Northwestern University. Intensive contact with veterans whose hearing had been impaired in combat had moved Carhart’s focus to this area. After his return to the university in the spring of 1946, he was promoted to professor of audiology with indefinite tenure effective September of 1947.⁷¹

In 1950, he established his reputation irrefutably at the First International Congress of Audiology in Stockholm, where he discussed a middle ear disorder called otosclerosis and its diagnostic indicant, now referred to as the “Carhart Notch.”

Although at times Carhart is given credit for coining the term *audiology*, it came into use before its adoption at Northwestern. For a time Carhart and Dr. Norton Canfield of Yale thought that they had coined it in 1945; actually, Stanley Nowak, a distributor of hearing aids, used the term in 1939. Calling it a word of great usefulness, Carhart noted that “the University of Illinois has the distinction of having made the first academic appointment in Audiology, while Northwestern University is the first school to establish and maintain an educational program in Audiology.”⁷²

During his lifetime, Carhart served vigorously as a lucid and stimulating professor and as a meticulous researcher, but he also served by presiding as president of the American Speech and Hearing Association in 1957 and participating as a member of the National Advisory Council of the National Institute for Neurological Diseases and

Blindness from 1965 to 1969. He received such honors as the Award of Merit from the American Academy of Ophthalmology and Otolaryngology in 1960 and Northwestern's highest award, the Alumni Medal, in 1974. In nominating Carhart for this medal, colleague Tom Tillman said in part, "The academic discipline of Audiology as it exists today is largely due to the efforts of Professor Carhart."⁷ He went on to say that under Carhart's leadership, the School of Speech was the first to offer a program in audiology, with more doctorates being conferred in that field at Northwestern University than at any other university. Calling Carhart "clearly the world's outstanding authority in his field," Tillman showed the esteem in which Carhart was held when he described circumstances surrounding a colloquium held in honor of Carhart's sixty-first birthday in March of 1973. A group of doctoral and post-doctoral students organized the event, including the commission of a portrait of Carhart now on display in the Frances Searle Communicative Disorders Building, which was conceived, planned, and built in large part through his efforts. Beneath the portrait is a plaque with the simple inscription, "Raymond Carhart, Teacher, Scholar, and Friend. From his students." Raymond Carhart died suddenly in October of 1975.

Harold Westlake

Harold Westlake joined the department shortly after James H. McBurney became dean. For twenty-eight years, he was a productive member of the Communicative Disorders faculty; for seventeen of those years, he chaired the department. Westlake took his undergraduate training at Eastern Michigan University (A.B., 1928) and his M.A. (1932) and Ph.D. (1938) at the University of Michigan. Eastern Michigan University awarded him an honorary D.Sc. in 1953. At Northwestern, his primary interest was speech rehabilitation for the cerebral palsied. Among his publications are two definitive works: *Speech Therapy for the Cerebral Palsied* and, with David Rutherford, *Cleft Palate*. In 1952, he served as president of the American Speech and Hearing Association, and in 1966 he received its Honors of the Association, the association's highest award, which has gone to Clarence T. Simon, Raymond Carhart, and Laura Lee, as well.

In a large part through Westlake's work, the School of Speech is part of a cooperative professional arrangement with the Schools of Dentistry and Medicine on the Chicago campus, sharing joint clinics and research. At his retirement in 1971, Westlake looked with pride at this achievement, saying, "It was this crossbreeding which stimulated our ideas for research, and which certainly has given much more impetus to scholarship and



Above: Professor Raymond Carhart

160 teaching in the field."⁷⁴ Such a union was possible because of Westlake and others like him, people who could share their knowledge and communicate it to members of allied fields.

Westlake has a facility for cutting through jargon and confronting a problem directly. Former student Russell J. Love, now on the speech and language pathology faculty at Vanderbilt University, recalls how, as an undergraduate, he was confused about career goals. His choice was more limited than it is for most college sophomores, for he is a spastic quadriplegic. Teaching English was the career to which he was most attracted, but counselors gave him little hope of finding employment in that crowded field. When Love spoke of his dilemma to Westlake, whom he was seeing for speech therapy, the response was, "How about [going into] speech pathology?"⁷⁵ As Love grew more knowledgeable about the field through his own therapy, he became more interested in pursuing it professionally. But it was seeing Westlake in action with his colleagues that firmly convinced Love about his career choice. Some years later, Love described his recollection of watching Westlake as he addressed a midyear meeting of the American Medical Association in Chicago.

Harold approached the podium with a thick sheaf of papers in his hand. He adjusted his glasses, looked at his speech, and began to intone some weighty sentences about oral language representing Man's special symbolic function and how this function gave him the highest and most unique position in the natural world. Then suddenly he stopped in mid-sentence, threw his speech to the floor, saying, "You really didn't want to hear that." He pushed an athetoid child who had been used as a demonstration subject earlier in the day in front of the large audience, took from the handbag of a lady in the front row some hairpins, some chewing gum, and a hand mirror, and proceeded directly to examine the oral musculature of the child, commenting as he went along on how he would deal in therapy with the abnormal function that his examination was revealing.

There we were. Harold by now in his shirtsleeves, the athetoid slowly writhing in his wheelchair trying to do what he was asked to do, the packed audience sweating in the June heat. Yet that audience was captivated. With makeshift instruments, Westlake was laying bare the basis for the child's labored and barely intelligible speech. Through his simple examination techniques and concrete examples, he had made very clear how you could work with the muscles of speech to help this child talk better. This child, bedevilled by strange movements he had never willed, could actually be trained to produce clearer speech. Sophisticated physicians were impressed, and I was sure what communicative disorders was all about.⁷⁶

An oil painting of Harold Westlake, commissioned by Alpha Chi Omega, hangs in the waiting room of the Frances Searle Building today. The School of Speech dedicated a day of tribute to him in April, 1975, in appreciation of his twenty-eight years of service to



Above: Harold Westlake

the School of Speech. As Dean Roy V. Wood observed: "Harold Westlake is one of the very best people to teach at Northwestern University. Our tribute to him shows our continued commitment to all things Harold represents as a teacher, a scholar, and a human being."

Helmer Myklebust

The third of these three leaders came to Northwestern University in 1948. Helmer Myklebust, who had been director of research at the New Jersey School for the Deaf, joined the School of Speech faculty as an associate professor of audiology that year. The son of Norwegian immigrants, Myklebust was born in Iowa in 1910. After completing his undergraduate work in 1933 at Augustana College, South Dakota, he later earned two master's degrees — one in psychology of the handicapped, at Gallaudet College in 1935, and one in clinical psychology, at Temple University in 1942. In 1946 he received an Ed.D. in psychology and education at Rutgers University.

It was Myklebust's background of working with the hearing impaired that made him an attractive candidate to bolster the work already going on in audiology at Northwestern. But like both Carhart and Westlake, his interests took a different turn as his career progressed. In his work, he became increasingly aware that there were many children whom existing programs could not serve. There were clinics for the hearing impaired and the speech handicapped, but another group was unable to function in the public schools. These children were simply left to flounder. Myklebust undertook research in this area of aphasia, or brain-damaged children, founding the Children's Hearing and Aphasic Clinic at Northwestern in 1951.

A pioneer in developing treatment of aphasic children, Myklebust demonstrated remarkable patience and insight during the thousands of hours he spent at work in the clinic. One writer described him as an "academic pied piper who had no children of his own, yet who could act patient, relaxed, interested in everything a youngster was doing Doctor Myklebust's attitude was simple, and it was expressed in every movement he made: in the tone of his voice in the look on his face, in the touch of his hand, in the things he left unsaid. His actions all said, 'I know you. I accept you. I like you.'"⁷⁸

As casual as his style might have appeared to an observer, actually Myklebust approached his investigation meticulously. The interaction between him and any given young client was carefully observed by others from behind a one-way window, where every nuance was noted and recorded. All the information on a particular patient would



Left: Professor Helmer Myklebust tests a child in the Speech Clinic.

be a part of the diagnosis, part of the effort to discover whether this child was aphasic despite what might appear to be symptoms of retardation or emotional disturbance.

Myklebust's research resulted in publication of numerous articles and books, three of which were *Your Deaf Child: A Guide for Parents*, in 1950; *Auditory Disorders in Children: A Manual for Differential Diagnosis*, in 1954; and *The Psychology of Deafness, Sensory Deprivation, Learning, and Adjustment*, in 1960. In 1958, he received an honorary Doctor of Letters from Gallaudet College "for his notable contributions to the psychology of deafness, to auditory and language disorders in children, and to neurology and psychiatry."⁷⁸ A portrait of him hangs in the Frances Searle Communicative Disorders Building.

Myklebust left Northwestern University to join the faculty at Northern Illinois University and, later, the University of Illinois at Circle Campus. Today he is retired in McHenry, Illinois, and holds the title of Distinguished Visiting Scholar at Northwestern University.

Every department in the School of Speech can boast of certain outstanding faculty members. Two professors who represent the distinction the Public Speaking Department earned were Irving J. Lee and Ernest Wrage.

Irving J. Lee

Lee, a significant contributor to the early years of the semantics movement, came to the midwest from the east with a B.S. from New York University. For a number of years he had been teaching high school in New Jersey, but he had heard of a course Lew Sarett taught called D7 Building the Lecture and Lecture Recital. Interested in taking that course, he arrived on campus in the summer of 1934, only to be told by Dean Dennis that the course had been filled during pre-registration. The young man was stunned. He had arranged his summer and traveled to Evanston expressly to take that course. Dennis was sympathetic, so he took Lee's arm and walked him down the hall to Sarett's office. There, Lee proved to be persuasive enough to convince Sarett that he should admit him to the popular course. Lee remained at Northwestern University to take every other course that Sarett offered and to graduate with his master's degree in 1935 and his doctorate degree in 1938. He stayed at Northwestern as a member of the faculty from 1936 until his early death in 1955.

During those years, Lee became a student of semanticist Alfred Korzybski, who was based in Chicago. Lee wrote prolifically in the area of semantics, including *Language Habits in Human Affairs*, published in 1941, which he reputedly wrote in five months while he was a full-time student.⁸⁰ His contemporary, Martin Maloney, presented a vivid glimpse of Lee in a posthumous tribute.

Irving's attack on life was at once stimulating and puzzling to me. I met him for the first time in 1938, when we were, as I recall, both graduate students, and he was about to complete the work for a Ph.D. He had, of course, become interested in general semantics by that time, was profoundly excited by his work with Korzybski, and was not in the least disturbed that none of his colleagues had heard of the man or his work. My first clear recollection of Irving is a sort of montage which shows him button-holing everyone available, from the dean of his school on down, to ask with obvious relish, "Yes, but can you tell me — what is a fact?"⁸¹

His former students remember Lee for being a "beautiful lecturer, dramatic, with a deep marvelous voice . . . his lectures had substance."⁸² In a period that was especially rich with fine instructors — Sarett, Dennis, Krause, and Simon, to name a few — Irving Lee was among the finest.



Above: Professor Lew Sarett and Irving Lee share a moment.

Another, of course, was Ernest J. Wrage. A former student described what it was to be in Wrage's class.

He didn't lecture. He performed history. He put the characters right up there in front of us, debated with them, delivered their speeches, made us feel their impact on the crowds of sinners and soldiers and voters and whoever else was in the historical audience Some days he left us breathless. Sometimes on edge, frustrated that the bell had interrupted some great serial, dying to return the next day to find out just how Vicky Woodhull did in her bid for the Presidency, what really happened at San Juan Hill His language was elegant, precise, colorful. There was no pandering to student taste here. His subject was too important for that, and as a result he brought us to his level, elevated us as students in our own eyes He treated us with dignity and respect.⁸³

Wrage did his undergraduate work at Carleton College. After receiving a master's degree at the University of Michigan, he came to Northwestern, where he received a Ph.D. in 1941. He was a valuable member of the public speaking faculty from 1941 until his death of a cerebral hemorrhage in 1965. His career was one of high achievement. Among his publications were three greatly respected texts: *The Art of Good Speaking*, *Guide to Good Speech* (with McBurney), and *American Forum* (with speech alumnus Barnet Baskerville). He served as president of the Northwestern chapter of the American Association of University Professors in 1955-56, and was president of the Speech Communication Association in 1963. In the School of Speech, he chaired the Department of Public Speaking from 1955 to 1965. His teaching was exemplary. He was known for his meticulously constructed lectures, which some called masterpieces. Not only were his courses valuable for their content but, for some, they formed the basis that was to shape the students' subsequent political lives. Far from being an indoctrination, Wrage's teaching led his students to the articulation of what they intuitively knew.⁸⁴

In 1958, Northwestern students voted Wrage the "most outstanding educator," in the words of student Jim McGraw, "because he is a scholar in the true sense of the word; because he has led me to appreciate academic life; because he has always given freely of his time; because of his unsurpassed excellence as a lecturer."⁸⁵

Within the profession itself, Wrage was a spokesman who repeatedly called for the recognition and acknowledgement of the integrity of speech in the academic community. At his own university he worked to improve the curriculum and to attract consistently better graduate students. His colleagues' opinion of him was such that in 1962, when he was tempted to move to another university's faculty, philosophy professor Paul Schilpp

was moved to write a congratulatory note to Dean McBurney after Wrage had been persuaded to stay at Northwestern.

As you know, Dr. Wrage is a nationally known, respected, famed, and beloved scholar in his chosen profession and field. Northwestern, which is trying hard to build a first class faculty, just cannot afford to lose such scholars and outstandingly effective teachers as he is. And it is . . . as a matter of concern and congratulation to most of us (even in other Schools of the University) that he has been persuaded to stay here.⁶⁶

Wrage died while he was completing a visiting professorship at Berkeley. When word reached the Northwestern campus, one student was moved to remember him in this way:

At a time when students are uneasy about the commitments of some scholars to their teaching responsibilities, it is perhaps fitting that Professor Wrage passed away at the University of California's Berkeley campus . . . He wrote in December that "we are having a very exciting time of it here this year."

"I refer both to the spectacular physical environment, which never ceases to impress us, and to the turmoil on campus." To the end this man's empathy for his students allowed him to bind the projects of scholarship and teaching into a meaningful whole. I shall truly miss him. We all shall.⁶⁷

Albert Crews

As should be obvious by now, Ralph Dennis had an affinity for hiring the right people. Another fortuitous choice for his faculty was Albert Crews, who saw the developments in communication technology as teaching tools. Crews, who had earlier experience in broadcasting, finished his master's at Northwestern University in 1937, and in 1939 Dennis authorized him to start a radio workshop in the school. The concept was exciting, and the proximity to Chicago and a thriving radio industry was advantageous. From the beginning, enrollment filled for what was originally a noncredit course. Called the Northwestern University Radio Playshop, this class was the basis for hundreds of scripts that were written and performed by speech students for broadcast on WJJD and WIND Chicago radio stations.

The first year of the playshop, the organization was made up of a group of 35 students selected from more than 200 who auditioned. Prerequisite to their try-out was either a year of classwork in radio, or some professional experience. The objective of the organization was to give students the opportunity to experiment with plays, methods of production, and new literary forms, in order for them to maximize their knowledge about broadcasting. In the words of a student announcer, "We write, design, and



Above: Professor Ernest Wrage, who students voted an outstanding educator in 1958

166 produce these shows for our own amazement and, we hope, for your amusement."⁸⁸

The inaugural script, "A Murderous Marriage," was written by graduate student Walter Kerr, who later became the famous drama critic. Martin Maloney, who would become a professor and chairman in the Radio, Television, and Film Department, was a prolific playshop writer as well, contributing the next two presentations, "The Death of the Average Man," and an adaptation of Poe's "The Masque of the Red Death."

In the spring of 1940, the workshop continued its pioneering by undertaking a series of broadcasts over the sole television station in Chicago. Directed by Crews, a group of students wrote, acted in, and produced a thirty-minute weekly show. Since the technology was new and conditions were primitive in those days, the actors were confined to a three-by-six-foot area that faced two television cameras. Those students who were responsible for scene design, sound, and costumes were confronted by the genuine challenges typical of early television.⁸⁹

In 1942, Crews and Judith Waller, then director of Public Service Programs for NBC, collaborated on organizing the Summer Radio Institute, which continued until 1956. That summer, the program featured a series of eight special lectures given by people active in different phases of broadcasting. This institute perpetuated a pattern of productive cooperation between the television industry, which was conveniently based in Chicago's Merchandise Mart, and Northwestern University.

Another instance of Crews's using technology as a teaching aid was his experimentation with recording students' voices. Crews felt that, too often, speech instructors tried in vain to persuade their students of certain speech defects. But if students listened to recordings of their voices, the problems were immediately apparent. The school's radio lab, built in 1932, was the scene for this work. The Navy also used it for some code lessons and foreign language instructors utilized it as well.⁹⁰

Crews also found time to write for radio, including the "Final Edition" series, "These Things Are True" for NBC, and "The Midwest Mobilizes" for WBBM. In 1943, he experimented with writing a play around a Jerome Kern score. "Song for a Soldier" was a message to men serving overseas, reminding them of the ideals they defended. Armand Hunter, instructor in radio, and Donley Feddersen, future chairman of the department, starred in the production, which WJJD broadcast in January of 1943.⁹¹

Later that month, Crews announced his plans to leave the faculty and to join NBC. For a time after that he worked as a civilian with General MacArthur's staff. Crews died in New York City in May of 1959.

Charles Hunter

Almost a decade after Crews became a faculty member, Charles F. Hunter joined the School of Speech faculty in 1947 as an assistant professor of radio. He remained until his death in 1975, chairing the department from 1956, and proving to be instrumental in shaping the fast growing Department of Radio, Television, and Film.

Hunter received both a Bachelor of Arts and Bachelor of Science degree from Missouri State Teachers College in 1934, a master's from the University of Wisconsin in 1937, and a Ph.D. from Cornell in 1942. When he joined Northwestern's faculty, his teaching experience included speech instruction at the University of Missouri and Cornell, and having been an associate professor and director of radio at the University of Kansas from 1944 to 1947. It was because of his strong interest in radio and his experience in directing that Hunter struck Dean McBurney as being the right person for the assistant professorship at Northwestern. As McBurney wrote him shortly before he offered Hunter the spot:

The majority of the students in radio have considerable background in the Theatre and in dramatic production. The majority of the radio programs which we produce are dramatic shows. For this reason, it is important that we get a man who understands the dramatic medium, and who has had some experience in directing dramatic programs for radio.⁹²

During the years immediately after Hunter joined the faculty, television grew and radio diminished, with Northwestern becoming more involved in work with television. Beginning in 1952, Hunter and George Heinemann (Speech, 1941) co-produced NBC's "Live and Learn," a weekly educational television program in which academicians from the Chicago area gave lectures and discussions on various subjects, from a studio which simulated a classroom setting.

Cooperation with the broadcasting industry, already firmly established in the radio division, continued in television when a Summer Internship Program replaced the earlier radio institute. Advanced students gained practical experience by working with educational television station WTTW (then WGN-TV) and finally WMAQ-TV. By 1968, the department had acquired the color television equipment that it had long hoped for.

Through Hunter's leadership, for several years beginning in 1961, Northwestern participated in the Midwest Program on Airborne TV Instruction. This experiment in educational television involved the transmission of educational television courses to rural school districts with limited educational opportunities.

Hunter was energetically involved with the radio and television industries on a

national level. Through his professional association, he established many contacts for the school, so that its graduates enjoyed good opportunities for placement in the industry after graduation. A realist despite the glamorous image of the television industry, Hunter tried to present it as a business like any other. But he was well known among students for his liberal encouragement, "If you ever need a job, call me."²³

After his death in 1975, the *Chicago Defender* remarked on a particular aspect of Hunter's service to his students. Calling him "a big friend" to minority students, the writer noted that "Dr. Hunter was long known for his encouraging minorities to enter the communications field and in many cases paving the way for them."²⁴

Karl Robinson

Although radio and television are relatively new to the School of Speech curriculum, the youngest department is Speech Education. Its first chairman was Karl Robinson.

To mention Karl Robinson's name in a group of people active in the field of speech is to elicit the response, "He was Mr. Speech Education." His name became synonymous with the field because he devoted his professional life to developing that area. His academic preparation began with a B.S. in education from the University of Illinois in 1925. He received an M.A. in speech and education from the University of Michigan in 1935, and a Ph.D. in speech from Northwestern University in 1940.

It was under Robinson's guidance that the Speech Education Department was created and prospered at Northwestern, providing a strong link between the university and speech education in the secondary schools. Robinson headed the Cherubs for a quarter of a century, and he was influential in such academic organizations as the Illinois Speech Association (of which he was president in 1946), the Speech Communication Association (of which he was vice president for one year), and the National Education Association. A prolific producer of articles, Robinson also authored *Teaching Speech in the Secondary School*, *Methods and Materials*, and other books.

Robinson enjoyed a considerable rapport with his students, and frequently went out of his way to help them. It was not unusual for him to loan a student money, to find housing for incoming graduate students, or to throw a party to celebrate a new Ph.D. His desire to involve students in speech education took the practical form of his occasionally loading his car with students and taking them to speech association conventions. To his students his tag was "Doc," and though the faculty was filled with many others of that title, everyone always seemed to know who "Doc" was.



Above: "Doc" Karl Robinson, c. 1938

In the spring of 1965, Robinson announced his plans to accept a position at California State College at Hayward as the coordinator of graduate students in speech education. Kathleen Galvin recalls the flurry of graduate student activity at the announcement. More than a few Ph.D. candidates hastened to complete their requirements while their mentor was still at Northwestern University. Having Karl Robinson direct their dissertations was of immeasurable personal and professional value to them.

Two years later, in June of 1967, Robinson died. Longtime colleague and friend Charlotte Lee eulogized him in these words:

Some men spend their lives plagued by the problem of immortality. Some men build it for themselves as day follows day and give it not a thought. Karl Robinson built an immortality that only a great teacher, a sound scholar and a gentle man can hope to attain. And one doubts that it occurred to him in the busy pattern of his life.⁴⁰

Herman Finger

A sense of belonging is one strong characteristic the School of Speech has given to many generations of its students. One person who was responsible for some of that spirit was Herman Finger, the janitor. Originally hired as a gardener for the university, Finger was transferred to the job of taking care of Annie May Swift Hall in 1934. John Van Meter (Speech, 1943) describes Finger as a man who knew virtually all the students in the school. Their returns for visits with Finger after their graduations were occasions for memories and fellowship. To Van Meter, Finger emphatically symbolized the essence of the school and its ongoing tradition. A link from one era to another, he had been there before Van Meter's class, he was there while they were, and he would be there after all of them had left.

Much of Finger's charm lay in his gruff gregariousness. Late at night, leaning on his broom, he would chat with lingering students. Paul Hunsinger (Speech, 1951) captures Finger's directness:

When I was sweating out my last hours as a student, pacing the floor waiting for my dissertation committee to come to a decision, Herman came by and I told him what I was doing. I was tense and worried, but old Herm calmed me by saying, "Yah, you'll make it. Letta dumb ones do." I needed that. Nobody fooled Herman. I'm glad he wasn't on my committee.⁴¹

Charlton Heston remembers Finger for the intense pride he took in his work. Standing in the rear of the auditorium, watching with pride as the students rehearsed a play, Herman's composure would dissolve only when a thoughtless student littered the

floor with a carelessly flung wad of paper. "Don't do that," he would growl. Annie May Swift Hall was his domain, and he saw its condition as a reflection on his personal integrity.

No one took precedence over Finger's maintenance of the school. Lilla Heston remembers how Finger would wash and wax the hallway adjoining the box office, so that it would be presentable to theatre-goers when they arrived. Late one afternoon, he cleared that area of students and faculty except for Claudia Webster, faculty member and director of that evening's production. She was busy with last-minute details inside the box office, and repeatedly put Finger off with, "Oh, Herman, I'm very busy" and "I can't go just yet." Finally, Finger's patience broke, and he calmly locked the director inside the box office, washed the floor, waxed it, let it dry, and only then released Webster from her prison.

Paul Knight recalls a summer luncheon when Dean Dennis acknowledged Finger's attitude about his work, what it meant to the school, and what an example he set for others in his meticulous approach to his responsibilities. Then, turning to the custodian, Dennis presented him to the audience, saying, "If the rest of us could do our work as well as Herman does his, it would be a better institution — Herman!" Finger was on his feet instantly, bowing with great dignity and the stiffness of military bearing.

Not infrequently, Finger received informal recognition. When he had completed twenty-five years of service, Theodore Fuchs took him aside and presented him with the proverbial symbol for faithful service — a watch, which Fuchs had paid for himself. Their running feud of many years' standing — Fuchs would turn off the ventilating fan in the auditorium during performances, and the janitor would invariably turn it back on — was forgiven.

One year, during the annual convention of the Speech Communication Association in Chicago, several of the faculty persuaded Finger to attend the Northwestern Open House. There he cheerfully held forth, greeting and chatting with dozens of alumni who renewed their friendships of student days.

Finger returned the affection he got from both students and faculty. One day, some time after the retirement and death of Dean Dennis, the janitor rescued framed photos of the late dean that he had found thrown in a trash can in Annie May Swift Hall, and left them for safekeeping in Alvina Krause's office. To Finger, the abuse of these photos was an unspeakable indignity; and by rescuing them he was again serving as the school's watchman.



Above: Professor Claudia Webster, who learned that Herman Finger had little patience

But most of Finger's tasks about that building were far more pleasant. An unofficial role he took on voluntarily was that of drama critic. He spent countless hours watching rehearsals from the back of the auditorium, and did not hesitate to offer his honest feedback, such as "What do you want to do *this* show for?" Students and faculty alike found a willing discussant in Finger, who was a gauge by which to measure audience reception to a play in advance of the first performance.

Finger's sense of responsibility extended beyond the confines of Annie May Swift Hall. Marjorie Kriz recalls a Seth Thomas clock — "a real prize" — that was kept on the top floor of University Hall, because its mechanism was insufficient for it to function at the height of the tower. For years, the University Hall custodian wound it weekly, but after his death, no one wanted to assume that task. So Finger took over the weekly wind-up and the clock remained at that location until Finger's death. After that, no one was willing to make the weekly climb to the top floor of University Hall, and the clock, looking like new since it had never been exposed to the elements, disappeared. To Finger, the clock had been part of the campus tradition, and therefore it deserved attention.

Many recall the profusion of flowers that filled the funeral home at Finger's death, evidence of the many friends he had. Finger's popularity was constant as long as he lived, for he was a mainstay of the school, and one of the people who, through his personality and devotion, helped to give it its remarkable quality.

The faculty of the School of Speech is the one ingredient that most clearly defines the educational experience for most students. In many cases, particular faculty members served in the school for decades and provided a link between generations of students and alumni. Students have been the beneficiaries of a faculty with the freedom to innovate, as the number of breakthroughs in pedagogy and research attest. Together, the faculty and students create the synthesis and energy that continues to attract so many bright people to study in the School of Speech.



Chapter six: The alumni—a cast of thousands

Because it is so diversified, the School of Speech naturally produces alumni whose careers take many different forms. In the beginning, of course, a typical former student was likely to be a woman who became a public reader or a teacher. A few of the following alumnae of the School of Speech did both.

Katherine Alvord

Katherine Alvord took elocution courses from Robert Cumnock during the course's first year, 1878-79, and possibly in 1880 as well. The following year, when she was back home in Cairo, Illinois, Alvord dreamed of becoming an actress. During this interim period — when she was no longer a student, but before she had begun to realize her professional goal — she wrote of her plans to a friend, Northwestern law student Frederick Randolph. His outspoken reaction to her dream of going on the stage reveals the generally low esteem in which her contemporaries held elocution. Randolph wrote Alvord:

You used to think my judgment worth something. I will tell you frankly that I think you will fail as an actress. A Reader, an Elocutionist? You may succeed. An actress? No

What experience and study have you had? You have taken lessons from one of the best elocutionists in the country. There is no mistake so common and so pernicious as that elocutionists can instruct actors. The correct meaning of the lines of a piece, their enunciation, their expression are but very little incidentals to a good rendition of a part. What is professionally called "business" is one of the all important things. How to fill in the time when you are not talking. How to handle yourself on the stage so as to be so natural that the audience will forget your

Left: An aerial view of the Northwestern campus during a special convocation in August of 1954 at which an LL.D. degree was awarded to President Dwight D. Eisenhower. The crowd is gathered in front of Deering Library.

individuality. I have heard old actors say, "That Elocutionists have ruined scores of good actors Elocutionists teach by imitation to a great extent, they are stagey. They may give Hamlet's soliloquy magnificently well and fail utterly in walking across the stage. The entering and the leaving the room, the "business" carried on, the by-play may seem very easy to you, *seeing it from the front*, but that same by-play has been rehearsed again and again and is no easy thing . . .

For fitting you for the Stage, Cumnock has done you much more harm than good. I speak from my own observation and from the advice of others, old people in the profession whose words should be weighty . . .

Some time ago, I told a friend of mine, an actor of over twenty-five years experience — Mr. Chas. Le Clercq — that I had a young lady friend who thought of going on the stage and that she was an excellent elocutionist and had been well educated in that line. Mr. Le Clercq said, "Tell her to unlearn all her elocution. It will ruin her if she don't, and if she has any natural talent, one or two years hard work in a large company as a mere supernumerarie will develop her talents. I worked four years before I received a five-line speech. If she has beauty she can travel on that and succeed earlier, provided she don't make too much of it and get into trouble. Advise her not to go. It is a bad place for a pure woman; but if she is bent upon it, then tel' her what I have said. Let her use my advice, or not, I know its worth . . ."

I do not think your elocutionary work counts for much and what it does count is rather against you. You must begin at the very bottom in the choruses and crowds and unlearn before you begin to learn . . .¹

Alvord's reaction to Randolph's chastisement was swift and definite.

You evidently have not much opinion of my ability, but that is not in the least remarkable, for you never either saw or heard me do anything in the line that was at all commendable, but Professor Cumnock always told me that I would make a far better actress than elocutionist; he was always "toning me down" because I did more acting than reading. I don't want to be an elocutionist. I might be reading now if I cared to do so, but I don't. To my mind, giving "readings" is insipid, and presents all the unpleasantness of the stage without half the satisfaction.²

Clearly, this particular student of elocution held the discipline in as low regard as did many of its strongest critics. At the same time, Alvord felt her work with Professor Cumnock had been of inestimable value.

In the early 1890s, Alvord realized her ambition, at least to a point, when she joined the Louis James Company and toured for a season.³ Alvord's performances met with rave reviews. One critic described her performance as Lady Macbeth.

As she fell to the ground when the guests departed, and, exhausted nature giving way, great sobs swelled up from her overcharged heart, the action was so lifelike, so essentially womanly in its every movement, that as the curtain fell, [the] audience broke out into a perfect storm of applause

and the beautiful artiste was compelled to appear before the footlights, escorted by Mr. James. The sleep-walking scene which in some respects is the most difficult part to play in the entire structure of the play, was a fitting and perfect crown to Miss Alvord's splendid performance of the evening.⁴

Apparently Alvord was correct about her ability to handle "business" effectively. But, despite the generally enthusiastic reviews, Alvord abandoned her theatrical career. During 1894-95, she was a member of the faculty of the School of Oratory, teaching dramatic art and presentation. At other periods of her life she "was a dramatic reader, specializing in the works of Shakespeare and Greek Literature."⁵ Little more can be documented about her life, except that she wrote some poetry. One poem is worth quoting with reference to the lively and affectionate correspondence she and Randolph maintained the year before his death at twenty-two:

Say Never, Ye Loved ONCE
God is too near above, the Grave, beneath,
And all our moments breathe
Too quick in mysteries of life and death
For such a word. The eternities avenge
Affections light of range.
There comes no change to justify that change
Whatever comes—Loved once!
Love strikes one hour. Love! Those *never* loved
Who dream that they loved ONCE!

Miss Alvord never married. She died at the age of 102.

Queen Bess Stout

One of the most colorful graduates to pursue an elocutionary career was Queen Bess Stout. Upon her graduation from the School of Oratory in 1910, Stout accepted an offer of employment from the Santa Fe Railway. For a year she followed what must have been an exhausting itinerary. She rode the train throughout the southwest, stopping every twenty-five miles or so. At each stop, she would present a reading to the local citizens and then re-board for the next engagement.

A publicity program described the full-faced, buxom young woman as a young lady of striking appearance. A few entries from her diary suggest some of her adventures. On February 19, 1911, she wrote that she "stopped in Winslow [Arizona] and delivered the



Above: Katherine Alvord in costume for a performance

Chautauqua favorite, 'Captain January,' to a weeping audience." Another entry told of meeting her cousin from Needles, California, on her way to the Grand Canyon. The two women "bought handmade baskets for 35¢ each from Indians at the station" where Stout was performing.⁶ In 1911 she married a salesman described in a news story as the "original Music Man," and moved to Cedar Rapids, Iowa, "where she lived as a conventional wife and then as a widow for the rest of her life."⁷

Lucia May Wiant

One of the earliest students to leave her mark in the field of speech education was Lucia May Wiant. An 1885 graduate of the School, Wiant claimed to be Northwestern's youngest graduate. As such, it may have intimidated her when her first speech professor (undoubtedly Professor Cumnock) mispronounced her name in calling roll. We do not know precisely how Cumnock butchered the pronunciation, but Wiant objected.

Disturbed by the error, she stood up beside the desk and informed the professor of the correct pronunciation, but he was adamant. "Young lady," he said firmly, "I pronounced your name as I think it should be; I have never known a name that so thoroughly suited one, and from now on that's the way you'll be known to us." And that is the way she has been known.⁸

Wiant received her two-year diploma and left Evanston for Dayton, Ohio, with the intention of founding her own private school for speech study, not an uncommon ambition for that era. Instead, however, she became involved in creating and heading the speech department for the Dayton Public Schools. She remained its director until her retirement in 1932. Wiant was active in community service, as well, usually through elocutionary readings and club involvement. Northwestern recognized her outstanding achievements by naming her an Alumni Merit Award winner in 1933.

Leila Powell Garber

Leila Powell Garber successfully combined a teaching career with a career in performance. The three years she spent as a student in the School of Oratory were the last three years of Cumnock's stewardship, 1910 to 1913.

Garber recalls Cumnock's laconic but expressive approach to coaching his students' interpretative readings. While she was reading a cutting from *Romeo and Juliet*, in which she assumed all the characters' roles, Garber, anticipating the lovers' tragic end, betrayed grief too early in the play's action. When he recognized that his student was giving away the ending, Cumnock gave a simple directive, "Tears. . . . Tears next." It snapped her

attention back to the immediacy of the scene as she read it. "How better could I have learned to let it unfold and keep the suspense to the end?"⁹ Garber comments.

Garber recalls another occasion, the first time Ralph Dennis heard her perform. It was at her post-graduate recital in the spring of 1913, shortly before Dennis became head of the school. As Garber paused behind the lectern to begin her piece, "The Passing of the Third Floor Back," she might have noticed Dennis whisper something to the young graduate who sat next to him. Dennis was familiar with the difficulty of the piece Garber had selected, and his caustic comment to his companion was, "She'll never do it." Immediately upon completion, however, he reversed himself, exclaiming, "By Jove, she did it!"¹⁰

Dennis's companion was so impressed, both by her performance and by Dennis's reaction to it, that he invited Garber to assist him in a teaching position he had accepted in Minnesota. Cumnock also had her in mind for several positions, but Garber wanted none of them. She dreamed of becoming a platform performer, as so many of her generation did. Dennis, responding to her diminutive size and ingenuous appearance, protested. "I grant you that platform work is your line—but you're terribly young. You need seasoning." "How does one grow up?" countered the impatient Garber. "Take a job," the director intoned. "Take someone other's troubles than your own and you will grow up."¹¹

With mixed feelings, Garber accepted a teaching position at Texas Christian University at Fort Worth. Some time during her first year there, she lost her voice for a month and contacted Dennis about recommending a replacement. His reaction was brusque. "Sign that [second year] contract and come and talk to me. I know forty girls who would like to take your job." Send all forty,¹² the exasperated young woman thought, but she followed Dennis's advice to complete more than one year of teaching in order to enhance her experience and record. In fact, she completed seven years at that university. But she never forgot her dream of doing platform work.

Playing with that idea and with the idea of finally accepting her future husband's proposal of marriage, she returned to Northwestern one winter vacation to discuss Dennis's offer of employment as a private instructor in the School of Oratory. The day before she was scheduled to return to Texas to finish that academic year, she and her fiancé were lunching in an Evanston restaurant when Dennis strode by, announcing, "Here's your New Year's Eve present." He tossed her a copy of a telegram he had just sent to her department head in Texas. The message said that she was unavoidably detained

and would return a few days later than her previously planned date of January 1st. Somewhat put off by Dennis's outrageous high-handedness, Garber nonetheless agreed to resign her position and return to Evanston at the end of that academic year to join the School of Oratory faculty. But the next year at Christmas break when she departed from Annie May Swift Hall, she casually mentioned to Dennis, "By the way, if I'm detained over vacation, I'll wire you." Recalling her jest nearly fifty years later, Garber remarked, "Dennis didn't think it was funny."¹³

During her four years as a private instructor in the school, Garber was finally able to give expression to her artistic ambitions for platform work. Dennis was fully in support of that aspect of her career, for he was a moderately active Chautauqua speaker himself. So when Garber complained mildly that she didn't have enough time to develop that pursuit fully, Dennis responded, "Ride your hobby," and proceeded to map out a plan. Sell your students on the idea of group lessons,"¹⁴ he advised, and she did. By grouping students for an hour's practice and cutting their individual time back, Garber was able to satisfy both her students' needs and her own.

Whittling her teaching to allow more time for platform work, she routinely traveled to Green Bay, Wisconsin—"It was wonderful fun!"—and not so routinely to Brazil, Indiana. The arduous schedule for the latter trip meant she would have to rise at 5:00 A.M. to catch a train to LaFayette. From there she was to take a car to Brazil, where she would give two performances for a teachers' association before beginning her return to her teaching responsibilities in Evanston. Weary at just the thought of the trip, Garber protested, "I won't do it—it can't be done." Dennis imperiously drew himself up and thundered, "Young lady, you ought to be down on your knees thanking the good Lord that I think you can do it, and if you can't, don't let me find out!"¹⁵ She did it.

Leila Powell Garber's training at the School of Oratory stood her in good stead for a long and varied career. In fact, she has continued her lecture career virtually all her life. After raising two daughters, she became active as a performer in Florida, presenting cuttings from such plays as *A Majority of One* and *The Pleasure of His Company*. She had problems not in finding engagements, but in developing new material. At first Garber objected to a heavy schedule because she couldn't find enough new readings to perform, but she finally decided that if the material was good it did not necessarily have to be new. Leila Powell Garber gave her last program for hire at age eighty-seven, but at this writing, she still finds time and energy for benefit performances.

Florence Levins Rosenburger

Florence Levins Rosenburger is another School of Oratory alumna whose professional goal was to become a lyceum performer. A native of Crookston, North Dakota, she was a student at the School of Oratory from 1914 to 1916. A look at a page from her notebook might remind some readers of that bygone day.

Tuition 1st semester	\$ 60.00
Board and Room 9 weeks	67.50
Incidentals—Books, etc.	38.00
Board 4 weeks and Sorority Initiation Fee	60.00
2nd term tuition	60.00
Board and Incidentals	58.00
Board and Incidentals February 4	40.00
Railroad fare Christmas vacation	40.00
Board and 3rd term tuition March 2	100.00
	\$545.00

In May of 1916, Levins received an invitation to return to the school for a year of post-graduate training. Instead, she chose to go on a lyceum tour of the midwest. Her March 19, 1916 diary entry reads: "We are in Ambia, Indiana, greeted by spring weather. Program there well received—'Tis well I did not know Mr. Dennis was in audience and he told us he was pleased with my 'efforts'." Rosenburger continued to tour for many years.

Nola Critz Erickson

Nola Critz Erickson, Class of 1915, was another participant in the performance tradition. For several years prior to her enrollment at Northwestern, she attended the University of Missouri and taught school. One summer, however, she had an opportunity to join the burgeoning midwestern Chautauqua, and after that, her real interest lay in performance.

Nola Critz started with the Chautauqua as a story-hour girl. As the Chautauqua moved to each engagement on its schedule, Critz was in charge of planning games and other diversions for the children in the community. Their parents were thus free to attend Chautauqua concerts and lectures. Critz's natural affinity for performance carried her through this experience and, proud of her success, her father encouraged her to refine her skills at the School of Oratory. Critz enrolled in September of 1914 and, because of her previous study, she was able to complete the requirements for a diploma in one

180 year. Indeed, when Critz decided to join the Chautauqua again the summer following her graduation, Dean Dennis permitted her to leave school early.⁴⁷

Within a few years, Critz had moved from the performance end of Chautauqua to its administration. After she had established a sound record as an advance representative, she agreed to become part of Chautauqua's move into Canada. For the next two decades, until its demise in the late thirties, Chautauqua was Critz's career.

In response to the strong interest many students had in pursuing a Chautauqua career, there was a course offered in 1922 entitled *The Lyceum and Chautauqua Lecture-Recital*, taught by Lew Sarett. In 1923-24, a winter course for Junior Chautauqua Workers was offered for the first time, directed by Pearle Aiken Smith. Babette Marshall Kovacs, class of 1925, describes her recollection of the 1922 course and indicates some parental opinion on the subject of going on tour with Chautauqua.

[The course] included story telling to children (Miss Ward's tutelage); stage appearance training; salesmanship (in order to sell Chautauqua for the following year to the founding fathers of each community in which the tent shows appeared); and stage productions using amateurs—these to be presented at the end of each five day run of Redpath Chautauqua....

It was an honor to be selected for the summer tour in Indiana, Michigan and Canada—and being "on tour in a tent" was quite an experience—especially after all of the urging I had to do to have my father give me permission to go!⁴⁸

Florabell Andrews Pundt

Mr. Marshall's uneasy feelings are understandable in the light of Chautauqua's heyday. In contrast, there was the father of Florabell Andrews Pundt, class of 1913. Unlike some women of her generation who found themselves studying elocution in part to satisfy their mother's unrealized dreams, Florabell Andrews Pundt credited her father with encouraging her to enroll in the School of Oratory. When Pundt was a child, she showed talent for giving readings, and her father felt she should refine her talent after high-school graduation. "The time is going to come when people want to know where you went to school,"⁴⁹ was her father's counsel, and with this reasoning he sent her to the School of Oratory.

Reminiscing about her School of Oratory training years later, Mrs. Pundt said there were many "fine teachers—Agness Law, Isabelle Lovedale, and our beloved English teacher, Mrs. Anna Gerls Pease, who did a superb job in teaching composition, which I later used in the extensive writing I did [professionally]."⁵⁰ When Pundt became a student, she was without any ambitious career goal. She simply wanted to polish her

performance skills so that she could "get up and speak a piece."²¹ But misfortune would one day force her to rely on her School of Oratory training.

The test of her communications skills came during the Depression when her banker husband's health failed. Then Mrs. Pundt had no choice. It was her responsibility to earn a living for the two of them. She became a sales representative for Beauty Counselors, a cosmetics firm, and it became routine for her to speak in cities across the United States and abroad. Pundt worked her way up to vice president of the firm and retired in 1960. In 1976, she was honored with an alumni award from Northwestern University. Florabell Andrews Pundt died in 1978.

Joan Blaine (Irma Blaine McKendry)

Joan Blaine was a speech alumna who persistently followed her dream. Going through the school a number of years after Garber and Rosenburger, she was of a generation whose opportunities included a career in radio.

A member of the class of 1921 and a former student of Lew Sarett, Blaine heeded his advice "never to do things we wanted beautifully done unless we had a 'burning desire' to do them." With Blaine, that "burning desire" was

a desire for creating something—anything from a colorful, tasty salad to a lasting line of poetry or a bronze figure. To step from one's shell onto any stage and honestly be another vital human being for two hours gives a joy the sculptor must feel when, under his hands, a formless lump of gray clay brings forth the divinely smiling face of a child. It is this "burning desire" that makes most actors damn their profession in one breath and hug it close to their hearts to their last day.²²

Upon graduation from the School of Speech, Blaine, the great-granddaughter of statesman and presidential candidate James G. Blaine, taught for a few years, became an active professional reader, and played numerous roles in amateur theatre. Then, in the late twenties, she went to New York to try her luck in the professional theatre. There, her career included two performances in *Tenth Avenue* when the actress she understudied became ill. It also included a lead in an operetta, and acting in a film of the play *The Knife*.²³ By 1935, Blaine was actively involved in Chicago radio. She was adept at portraying various ages and styles. One of her roles was the lead in "The Story of Mary Marlin," in which she played a divorcee who, in one episode, while critically injured and delirious, called for her ex-husband. The cast was in disagreement about the action. Some felt that "a Reno-vated husband was the last person any girl would think of when delirious."²⁴ However, Northwestern University psychologist Robert Gault settled the controversy

182 when he averred that such an occurrence was indeed a possibility. Apparently her character's dilemma received a wide listenership, because that year she won a nationwide poll for the most popular radio actress.

Blaine was an accomplished harpist and singer. She also wrote several novelettes and short stories. In April of 1949, Blaine died in a New York hospital.

Clara, Lu, 'a' Em

Three other School of Speech alumni also made their mark in radio—the popular team of Clara, Lu, and Em. It all began by accident, when Louise Starkey (Mead) 1927, Isobel Carothers (Berolzheimer) 1926, and Helen King (Mitchell) 1926 found that a game they had devised for their own entertainment captivated friends and acquaintances on the Northwestern campus. It started as conversation about imaginary people, and before long, students would stop them in the halls to ask about these fictitious folk. Their routine got to be a regular part of campus parties.

When they graduated, they went their separate ways. Starkey (Clara) went to teach at Texas State College for Women. Carothers (Lu) taught college speech in Boston. King (Em) taught in Colorado. A short time later, however, all three found themselves back in Evanston, intrigued with the idea of breaking into the vigorous medium of that era, radio. How exactly they managed that feat is debatable. According to some reports, it was simply a matter of persistently making the rounds of auditions. Another version, perhaps apocryphal, claims that the women went into their act at a party and were “discovered” by a Palmolive advertising executive who just happened to be there.²⁵ Probably what actually happened was that the three presented themselves to WGN program manager Henry Selinger for an audition. Upon hearing that this trio didn't sing—they talked—Selinger challenged them to demonstrate their cleverness by ad libbing about Rudy Vallee. They did, he laughed, and in January of 1931 the three debuted on a 9:30 P.M. radio program on NBC.²⁶

Apparently the show caught on rapidly with a broad audience that included students as well as adults. In July of that year, Helen King (Em) surprised an Evanston High School speech class with her timid knock at the door. The classroom teacher, Winifred Ward, recognized her former student and the two glided into what appeared to be a serious conversation about such topics as a recent operation, the health of Em's family, and some trouble her “son” had had with the principal. Before long the students, recognizing the star, joined in the questioning. The hour closed with Em breaking



Left: *Chris (Leslie Shirley) Smith*, (a
British Canadian Broadcastwoman), and *Tim*
(John King Mitchell), a popular radio
host of the 1930s

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character long enough to sign autographs. One student remarked, "I'd rather meet Em than President Hoover."²⁷

It was this sort of unpretentious spontaneity that gave the radio show its charm. Tuning in to overhear three small-town housewives discussing topics that ranged in importance from Franklin Delano Roosevelt's inauguration ("the three 'gals' had ringside seats at the capital, whence they described the attendant ceremonies in their inimitable line of chatter. Later they were luncheon guests of Alfred E. Smith in New York City"²⁸) to the problem of chinch bug infestation in Illinois, listeners were beguiled by the immediacy of the material. In fact, the three performers prepared their scripts only the day before air time. They experimented with different topics and wrote down what they felt worked best. Each evening, a typist would type their longhand into the script for the next day's show. Only one other show of this stature had such creative independence—"Amos and Andy," whose stars Freeman Gosden and Charles Correll also wrote their own scripts.²⁹

Just how important the trio were to the consciousness of the radio-listening public becomes clear from mail they received, including a letter from a Texas politician who blandly suggested that they give her campaign a plug on their network show. Another time, a physician in Kentucky offered free treatment and hospitalization to Em's son, after a show during which she had fretted about impending bills for his attack of tonsillitis. At their peak, observes M.A. candidate Taylor Scobie, "they were the longest running program on the air, their salary was equivalent to that of Burns and Allen, and their only competition was 'Amos and Andy.'"³⁰

Despite their success, the three actresses stubbornly refused to become as available to their public as the sponsors would have liked. Off microphone they remained three good friends, each of whom married a Northwestern University alumnus and settled in the same northwestern Evanston neighborhood to raise her children. Because it was so important to them to maintain harmonious family lives, they chose to downplay their professional lives. They insisted on keeping the public separate from the private. It was also typical for them to debunk misleading press releases such as this one:

The habit of talking things over is strong with "Clara, Lu and Em," favorite radio gossips—but they don't merely talk—they do! Soon after chatting about the first strawberries of the season, they put their words into deeds in "Em's" kitchen and made their first batch of jelly this year. Clara, veteran cook that she is, did the actual jelly making. She proved to her own satisfaction, and to "Lu's" and "Em's" as well, that just half an hour on a cool spring morning, a box of luscious

strawberries and a good recipe led almost automatically to delicious jelly. Now they are all so pleased that they plan to make a small batch of jelly with each new fruit as it comes into season.³¹

Clara commented that as much as the three would like this story to be true, they, like their fans, tended either to buy their strawberry jelly, or to find someone else to make it for them. And yet, "It is true, we often wish we could be a little more like 'Clara, Lu and Em' in private life, because in spite of their troubles, we've tried to give them a sense of values and humor so often neglected in this twentieth century, streamline era."³²

On occasion, however, their careers did intrude upon their private lives. One such time occurred after the three performers had driven together, as usual, from Evanston to the Chicago broadcasting studio. Jon Mitchell describes what happened:

One morning in December I was home with the flu when Helen phoned from Chicago and said, "I left the scripts on the table. What can you do?" Well, I was in my pajamas and there was only about a half hour. So I put on my shoes and socks and a heavy coonskin coat and climbed into my car which was a Hupmobile (Helen always drove a Studebaker) and I drove down to the Merchandise Mart in that half hour and I didn't get arrested. I remember walking through the Merchandise Mart lobby—all the way through—with my pajamas and coat on, and going up to the 18th floor, I think it was, and getting off and handing the scripts to the receptionist, in time for the show.³³

After that incident, each performer was responsible for her own copy of the script.

In January of 1936, death abruptly broke up the trio. Isobel Carothers died of pneumonia in Evanston Hospital. For several years, the two survivors did no more radio. In 1942, however, Harriet Allyn Crowley, another School of Speech alumna, joined them for a revival of "Clara, Lu, 'n' Em." Its success was shortlived because of a new programming policy that demanded that scripts be finished three weeks in advance of air time. With the characters no longer able to react to current events in an impromptu fashion, the zest was lost from the show. And there was additional censorship from their Pillsbury sponsor. Recalls Crowley, "They wouldn't let us talk about bugs and worms and things, for instance. They said, 'It's too close to our business!'"³⁴

And so that phenomenon of the thirties vanished. But for many years what had begun as a clever party joke had held the attention of the American public. Clara, Lu, and Em had brought sparkle to the radio medium, and luster to their alma mater.

But the school's best known radio star was Edgar Bergen. According to Bergen, academics never was his forte. "In my senior year in high school in Chicago, my English teacher told me that I shouldn't count on graduating," Bergen confided in a news interview shortly before his death in October, 1978. However, after his teacher saw her student perform, she observed, "The world needs laughter more than [it needs] another history teacher."³⁵

Bergen's debut at Northwestern seemed to run little better, academically. A 1942 news release contained the admission that "Dean Dennis and Bergen still recall with glee the grade of 'F' which Bergen received in the course Voice and Diction, in his first semester at Northwestern."³⁶ Despite that inauspicious beginning, Bergen—or Bergren, as his name was when he matriculated—was already proving that his voice and diction were strikingly effective in a performance situation. He had begun his successful ventriloquist routine with a wooden puppet while he was still a high-school student. Bergen continued his study in the School of Speech for three semesters and two summer sessions but then dropped out to launch a vaudeville and Chautauqua career that would culminate in another medium, radio.

While he was a somewhat reluctant student, Bergen's enthusiasm for the social side of college life was full blown. Fraternity life meant much to him and, for the coeds on campus, he could be an unpredictable date. Harriet Allyn Crowley recalls one time when Bergen rang the doorbell of the off-campus home where she was living that term. Crowley didn't answer the door. Her unsuspecting landlady did, only to discover that there was no one there. Instead, there were weird sounds coming from just around the corner, followed suddenly by the leaping form of Crowley's beau, Bergen. Despite that shaky beginning, the two became lifelong friends, occasionally running into each other on the vaudeville circuit where both performed after leaving the School of Speech.

By 1938, Bergen and his alter ego, Charlie McCarthy, were at the peak of their careers. That year the duo made a nostalgic return to the Evanston campus. They had made previous appearances at the luncheons which were so much a part of the School of Speech summer sessions, but in 1938, the occasion was especially important. Playing it with the mock seriousness appropriate to the situation, Dean Ralph Dennis appeared on NBC's "Chase and Sanborne Hour," not to honor his former student, but to present an honorary degree to Charlie McCarthy.

Charlie, I am about to confer on you the honorary degree, Master of Innuendo and the Snappy Comeback. Mr. McCarthy has been a student in absentia for many years, following a similarly

distinguished career in the grade and high schools during his youth. He is possessed of a capacity for research surpassed only by his ability to speak for himself; he is known for his wit and wisdom, not to mention his willingness to borrow all his ideas from the person nearest him; a prince of parasites, violent in company, churlish in behavior, acid in conversation, wooden-faced in all relationships, and in all other aspects a typical product of higher learning in America; famed for his investigation into the value of timbre in voice production; a nationally known contributor to a field of entertainment which deserves the fate he has brought upon it.³⁷

McCarthy's speech of acceptance—"Gee!"

In a more serious vein, the school honored Bergen the artist when Clarence T. Simon awarded him an honorary M.A. in June of 1941. Bergen was introduced at the commencement as "a former Northwestern student who, through the combination of mind,



Left: Alumnus Edgar Bergen addresses a Northwestern group.

188 imagination, and skill, has given to many millions moments of forgetfulness of pain and trouble, fresh laughter, and hours of delight; who has despite his fame remained a humble man, grateful for his success."³⁸

In 1942, Bergen acknowledged his Northwestern preparation by instituting a \$200 fund "to be used as a scholarship on loan for students who have either writing or acting ability."³⁹ This scholarship remained in effect until 1946 when Bergen became dissatisfied with the criteria by which winners were chosen. He was of the opinion that it should be awarded to anyone with a gift for acting or writing, while Dean McBurney insisted that high academic performance be included as well.

Despite this minor disagreement, Bergen remained on cordial terms with his alma mater until the end of his life. Shortly after he had announced plans to retire from the entertainment world, Edgar Bergen died in the fall of 1978.

Six friends

Many speech students have striven to break into show business in one way or another. Around the turn of the century, scores of graduates pursued the arduous vaudeville and Chautauqua circuits. Later generations carved successful careers in radio when that medium was at its peak. The abundance of movie stars more recently spawned at Northwestern testifies to the contemporary lure of Hollywood. And it was not unusual when, in 1938, upon graduation from the School of Speech, a group of six friends sought success via Broadway.

Aware that of the hundreds who try to break into show business annually, only a few make it, the six went to New York with the optimism and energy necessary in order to make the attempt. The group—Martha Hatton, Marjorie Hurtubise, Hugh Franklin, Andy McBroom, Gertrude Bader Breen, and Robert Breen—found a charming apartment to rent, which they named "Chez Chien" (Dog House). There was a spiral staircase overlooking a two-story living room. At one end, French windows opened onto a garden. The bedrooms adjoined balconies at street level. Even the neighborhood contributed to the excitement felt by the tenants of that apartment. A women's reformatory was located diagonally from them, and a fire station across the street meant that Sunday mornings were given over to noisy drills. The six of them pooled their slender resources to pay the \$90 a month rent, and for a year they lived there, hopeful that one or all of them would get a big break.

At first, things seemed to be full of promise. Robert Breen began by winning three



Above: Robert Breen

stage roles, one of which was a part in a short-lived (twelve day) production of *Gloriana* by former faculty member Garrett Leverton. But the stardom the group sought was not to be realized, at least not that year.

Money was limited and they lived communally, eating on a dollar a day, taking responsibility in turn for each day's breakfast and dinner. Hatton consistently relied on rice as a filler, and McBroom sometimes hocked a possession when it was his turn to buy food. Another necessity was furniture, for the apartment had none. Hatton promised that her aunt from Ohio would send everything they needed from pieces she kept in storage, but after some weeks of waiting, the group solved their problem by going to auctions in Manhattan. One staple, a round oak table, was had for a dollar and unceremoniously wheeled home across 5th Avenue. Somehow they furnished their home and managed to eat regularly. Their address became a familiar dropping-in place for other Northwestern alumni, including Jennifer Jones (Phyllis Isley) with her husband, Robert Walker, who was not an alumnus.

After that year, the hopeful actors and actresses went separate ways. Majorie Hurtubise was later cast in Walter Kerr's *Bernadette* on Broadway. McBroom went on to Hollywood to play romantic leads. In one film he played Errol Flynn's brother, but his blond resemblance to Flynn may have prevented him from becoming a romantic lead. The industry already had an Errol Flynn. Hatton, a tempestuous personality, married a count and lived in Mexico for a time before her death. Franklin persevered in his acting career and today plays a role on daytime television's "All My Children." The Breens, too, remained active in the theatre, but they moved back to Evanston. Among other activities, Robert became a professor of interpretation at Northwestern, and Gertrude rose to the presidency of the professional speech fraternity, Zeta Phi Eta.

Perhaps these six graduates of the School of Speech typify their era. Full of hope and excitement, they confronted a sometimes hostile environment in their quest for their dream. In varying degrees, all of them realized parts of it.

Sybil Bauer

There have been interesting successes by speech students in areas other than speech. One of the most unusual achievements goes to Olympic gold medalist Sybil Bauer.

In 1924, during her sophomore year in the School of Speech, Chicagoan Sybil Bauer and four other Northwestern University students earned places on the United States Olympic team. Bauer's greatest contribution to the team was her phenomenal back-



Above: Gertrude Bader Breen and Robert Breen interpreting poetry through dance

190 stroke. As a *Daily Northwestern* reporter proudly noted, "It was in the pool at Patten gymnasium that Sybil Bauer perfected the swimming strokes that sent her through the Colombes races at a speed never officially recorded by a woman before."⁴⁰

Not only did she set a record in the Olympic competition, winning the 100-meter race in the time of 1:23.5, but within the week, she traveled from Paris where the games were held to England for a post-Olympic rematch with her British competitor. Once again, this time at Harrow-on-the-Hill, the American was the victor in the 100-meter backstroke.⁴¹

In the next few years, Bauer set new records for races from 50 to 440 meters, even breaking the men's record in the latter race.⁴² But her amazing swimming career ended with her untimely death in 1927, the year she should have graduated from Northwestern University. The 1928 *Syllabus* carried a tribute to this remarkable young woman. "Her cheerfulness, her athletic ability, her integrity, and the determination to know no defeat made her a champion who was internationally famous and who brought honor to her university."

Lionel Wiggam

A number of years after Bauer, another student, Lionel Wiggam, won attention from his fellow students for another sort of achievement. He was a poet.

Wiggam's father was a carnival owner who became a prizefighter and finally a boxing coach at the University of Indiana. In his youth, Wiggam traveled with his father on boxing tours. Later he helped to support himself by holding janitorial positions and writing pulp fiction.

During his years at Northwestern University, Wiggam became the focus of a moderate amount of campus interest. As a freshman, he achieved unusual celebrity with the publication of some poetry in an anthology of promising poets titled *Trial Balance*. "To me the only poetry is lyric poetry," he had written English professor Arthur H. Nethercot, who observed of Wiggam that he was "almost an intuitional writer, at times setting down what comes to him without a full comprehension of its meanings and implications."⁴³

Soon after the appearance of the anthology, it was reviewed in the *Daily Northwestern* with special attention to Northwestern's own, Lionel Wiggam. Although the critique was mixed, the reviewer concluded that "in all [Wiggam's] work there is a fine feeling for poetry and an ability to integrate his experiences. . . . Despite the narrowness of Mr.



Above: Lionel Wiggam, the object of a minor controversy while a student in the School of Speech in 1936

Wiggam's world, it is sometimes a strange and very pleasing world, and for this reason his work ranks high in this volume."⁴⁴

Shortly before the appearance of this review, Wiggam had himself reviewed the book, *Illinois Poets*, with a foreword by Glenn Ward Dresbach. Wiggam, however, had not practiced the restraint that his reviewer would. He had ripped into this volume without mercy, suggesting in part that it might better have been titled *Illinois Poets and Poetasters*. After quoting two examples of what he judged to be mediocre verse, Wiggam sarcastically remarked. "If you get that sharp, lyrical thrill in the spinal chord from lines such as these, send two dollars at once to Mr. Henry Harrison, the publisher, of New York City. How in God's name Mr. Harrison survives is a mystery to the publishing world."⁴⁵

Wiggam's attack on this volume did not go unnoticed. *Daily* columnist Sol Gerstel took up the cudgel by observing of Wiggam that

there is a touch of something eternal in the consistent inconsistency of such stars as Lionel Wiggam who reviewed a minor book of minor Illinois poets in a minor key on the *Daily's* literary page. The amazing self condemnation of Mr. Wiggam boils down to this . . . he tosses aside these men as being utter utternesses. But does he realize that the only difference between them and himself is his technical ability . . . what we can't see is why he doesn't realize that he is on the same train, but in an upper berth.⁴⁶

Wiggam had friends who defended him, however. One of these was 'FJM,' who protested in a letter to the *Daily* that

although he does not publish in the *Daily*, we have seen Mr. Wiggam's material in the *Atlantic*, *Harper's*, the *Forum*, and similar discriminating publications. Mr. Gerstel stated that Wiggam is on the same train as the rhymesters, but in an upper berth. While we are in the day coach with Gerstel and undergraduate critics like him, we daresay that Mr. Wiggam occupies an entire private car. Furthermore, we understand that Mr. Wiggam neither contributes verse to the *Daily*, nor does he select the lugubrious inanities of love-sick undergraduates which are published there.⁴⁷

A few days later, 'JES' responded in the same column, assessing Wiggam's poetry as belonging to one "who always writes as though he was crying for his bottle, had lost his dolly, and had ants in his pants."⁴⁸

Yet another student attempted to give the controversy perspective by writing:

All this fol-de-rol about Lionel Wiggam and his superimposed technique is very silly to our minds. In the first place, he is a divine dancer, and in the second place, there's nothing superimposed about it. Look at Flossie. This sure missive is written on lovely blue paper, came special delivery. Sorry we can't add a personal comment on this weighty matter—we've never danced with Wiggam.—Ed.⁴⁹

Meanwhile, speech Professor Sarett had generous praise for Wiggam's poetry and the following year was quoted as calling Wiggam's newly published volume of poetry, *Landscape with Figures* "a book of achievement. . . . One can't afford to say this and nothing more of Wiggam's book. He is writing beautiful verse right now. His writing reveals a young man of high lyric qualities, fine intuitions, and rare endowment."³⁰

Wiggam, however, did not credit the poet-professor for any of his own success, and was less than gracious in his response in an interview with a reporter, claiming that "contrary to several printed statements, Wiggam has never been a protege of Lew Sarett."³¹

Wiggam obviously inspired interest, and upon publication of that first book of poetry, area critics picked up on the story. Apparently he was regarded as a creative free spirit within the school, at least according to one news account which claimed that "his professors have long since given up trying to make him study courses in which he professes no interest. During the present year he has been given more or less free rein of subjects."³²

After leaving Northwestern, Wiggam moved to New York City, where he became a model.

Ethel Barber

Ethel M. Barber exemplifies School of Speech graduates who chose to give service to the university rather than to concentrate on a personal performing career. After graduating from Milwaukee-Downer College in 1934, she remained there a number of years as an instructor in speech before entering graduate school at Northwestern. A good friend, Stacy Keach, influenced her to enroll in the School of Speech, where he was a student. She never regretted her decision and achieved the distinction of being the first woman in the Department of Interpretation to reach doctoral degree candidacy. Marriage to James G. Barber delayed her academic progress, however, and she did not actually complete her degree until 1947. During those years she acted as a teaching assistant and, after graduation, she frequently presented lecture-recitals. From 1950 until 1962, she conducted "Women at Work," a radio program she initiated for the American Association of University Women.

In a sense, Barber was the original donor to the Theatre and Interpretation Building which was dedicated in 1980. After her husband's death in 1961, she presented the school with a portable lighting system, used for many years in Cahn Auditorium for University

Theater productions. This system is now a part of the new theatre complex, along with a sophisticated lighting control system that Barber provided for the new building.

Barber gives service to Northwestern in many areas. She is a member of the board of directors of the John Evans Club and belongs to the Library Council, the Music Society, the Women's Board, and Center Court. Within the School of Speech, her 1976 Alumni Service Award recognizes her participation. She was a member of the original Speech Alumni Board, is a charter member of the Dean's Council, and has established the Ethel M. Barber Visiting Artist Program.

Walter Kerr

When Letha Parrot Nims (Speech, 1938) met Jean Kerr in Manhattan a few years ago, she shared a reminiscence of her student years at Northwestern in the late thirties. Nims recalled how Walter Kerr, then a graduate student, was revered by the undergraduates, partly for his grave demeanor and partly because of his attempts at serious play writing. The students' guru, Kerr would sometimes read his plays aloud to them. "We sat at his feet, gathering his pearls of wisdom," confided Nims to Kerr's wife. "'Course you did,'" responded Jean Kerr, in a style befitting the author of *Please Don't Eat the Daisies*. "We have a pearl-sweeping crew at our house."³³

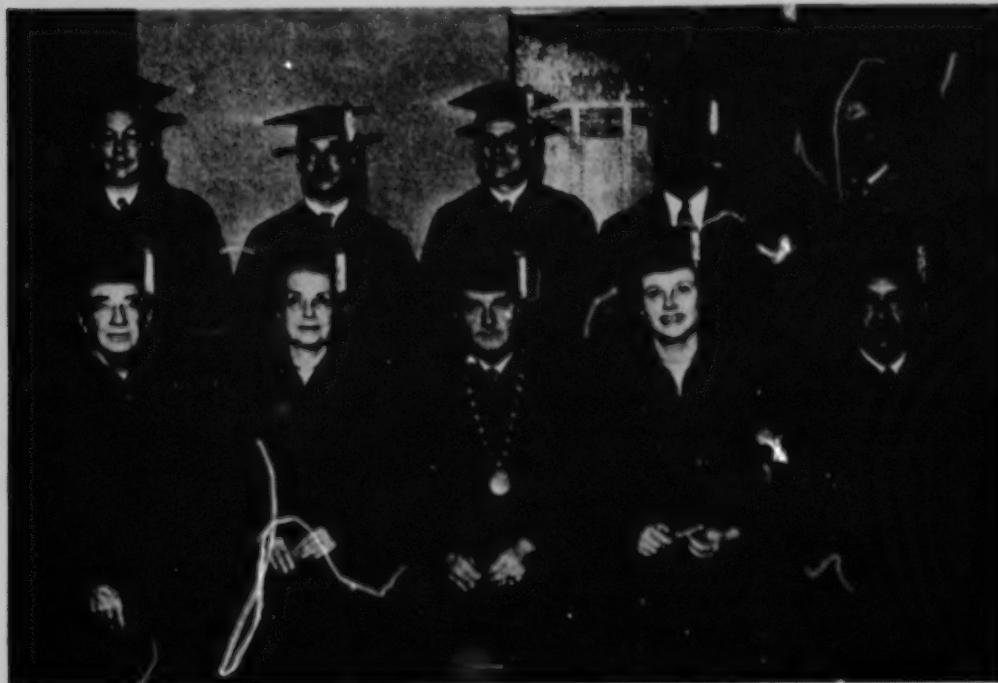
Kerr grew up in Evanston and, while he was still in high school, became a film critic for the *Evanston Review*, thereby ensuring that he had an unlimited supply of free tickets to the movies he enjoyed so much. He enrolled at DePaul University as a freshman in 1931 but transferred to Northwestern, where he completed a bachelor's degree in 1937 and an M.A. in 1938.

At Northwestern, Kerr wrote a considerable amount of drama. Much to his disappointment Winifred Ward turned down a script he submitted for the Children's Theatre, a play about Thomas Edison. But his scripts were a mainstay for the Northwestern University Radio Playshop, and he was a valued contributor to Waa-Mu. He acted as assistant for the School of Speech publication *Drama* and wrote numerous articles for it as well.

From Northwestern, Kerr went to the Catholic University of America in Washington, D.C., where he is credited with establishing their university theatre. During his more than ten years on that faculty, he wrote *Sing Out*, *Sweet Land* and *Yankee Doodle Boy*, both of which made the unusual leap from university to Broadway. The story of how Kerr happened to write *Yankee Doodle Boy* includes a School of Speech connection. In the

194 summer of 1939, Kerr returned to Evanston for a visit. While he was there, he searched his family's attic for sheet music of the songs he remembered having played at family gatherings as he was growing up—"Yankee Doodle Dandy," "Harrigan," "It's a Grand Old Flag," and "Mary's a Grand Old Name." Playing those songs on the living room piano gave him an idea. Why not write a musical based on the life of George M. Cohan? When he learned that MCM had already offered the song writer half a million dollars, which Cohan refused, for film rights to his life story, Kerr almost abandoned the plan. But he went ahead and approached Cohan. "Because of a propitious friendship between the star and another Northwesterner at Catholic University, Mrs. Joseph Callan (Josephine McGarry, Speech, 1903), Mr. Cohan surprisingly consented to the enthusiastic but half fearful request."⁵⁴

In 1951, Kerr became drama critic for the *New York Herald Tribune* and is currently drama critic for the *New York Times*. Northwestern University honored its outstanding



Left: 1962 recipients of honorary degrees from Northwestern University pose with Chancellor J. Roscoe Miller. First row: Lenox Riley Lohr, Marguerite Stitt Church, Miller, Jean Kerr, Walter Kerr. Second row: Richard Gilman Folsom, Saul Bellow, Hallowell Davis, Kenneth Orlowaka Dike, Malcolm Perrine McNair

alumnus by awarding him an honorary Doctor of Humane Letters degree in 1962. "He is a striking refutation of the popular misconception that teachers and critics are frustrated authors," observed Northwestern University Trustee William M. Spender at the ceremony, "for he has triumphantly combined the three roles."²⁸

Northwestern is proud to claim Kerr as one of its alumni, and Kerr appears to have a place in his heart for his alma mater. "All of the memories here are pleasant," he observed when he returned to Evanston to collect his degree. "They were all good years."²⁹

Charlton Heston

It was the fall term of 1941. Professor Lee Mitchell was directing *The Tempest*, and the School of Speech senior who played Ariel was suffering a severe case of stage fright as she waited in the wings on opening night. Recalling that year, Constance Bard Wyman wrote:

What if I sang off key? What if my feet slipped and I fell as I leaped around the stage? What if I forgot my lines? And, as fear all but immobilized me, a tall, lanky underclassman came to my rescue. He wasn't in the play, but he was always around — watching, learning, commenting, and he was there on opening night. He 'just happened' to have a copy of *Now We Are Six*, and he began reading those A. A. Milne poems to me. I can hear them still — "The King's Breakfast" — "Christopher Robin Goes Hoppity Hoppity"! The grip of fear left me — I was able to think and go on!

That underclassman came back the next night and the following and kept me from giving in to my own foolishness. I remember him also, striding along in a camel's hair coat the collar of which was stained with makeup. He left that makeup stain there on purpose, for he was proud to be a part of the theatre. Once he confided to me that a relative of his had told him he had been "born with the sound of trumpets in his ears." Later events proved this to be true, for the underclassman was Charlton Heston.³⁰

The seriousness with which the aspiring actor approached his craft is obvious in another incident, which Alvina Krause remembers. It had happened the fall that Heston was a freshman, auditioning in Fisk Hall for a theatre scholarship. Krause remembers him as an

exceptionally grave young man who read from Maxwell Anderson — a natural selection for one aspiring to theatre honors. Anderson was the new hope of the American theatre with his stirring espousal of the theatre as a temple, a cathedral. My present impression — and it may be false, for imagination plays strange tricks with memory — is that this serious contestant read from *Valley Forge*. Certainly the image that sticks in my mind is that of Washington: a most somber, tragic figure at the Delaware. I know there were no costumes at these tryouts, yet I have a mental vision,

not only of an aquiline profile, but of cocked hat, great coat and all. I still hear a fine, resonant voice — oh, so resonant! — speaking every word — yes, *every* word — with deep, vibrating significance. Fisk Hall indeed became a cathedral!⁵⁵

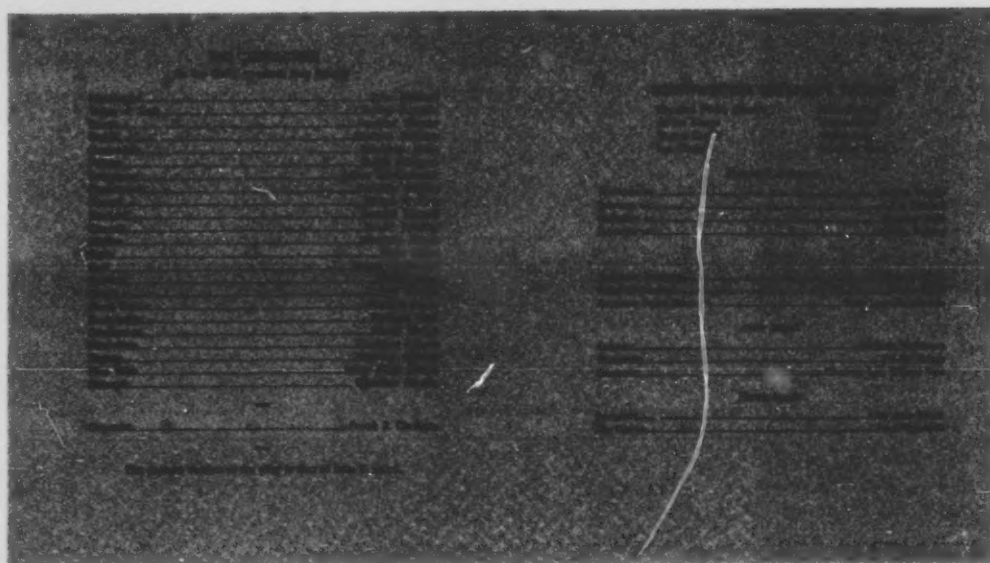
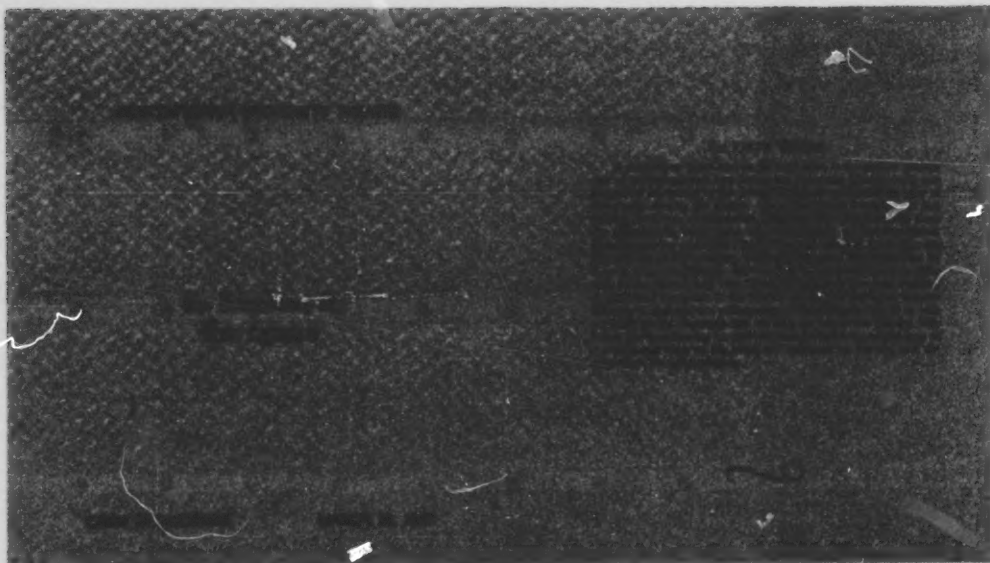
Actually, Heston's fascination with acting began much earlier than his college days. According to one story, Heston was only five years old when he decided to become an actor, encouraged by a great-uncle, actor Percy Charlton. After admiring young Heston's performance as Santa Claus in a Christmas pageant one year, Charlton solemnly announced to the family that they had another actor in the making.⁵⁹

Certainly Heston lived up to his great-uncle's prophecy. About the time of his graduation from New Trier High School, Heston starred in a film directed by another future speech student, David Bradley. *Peer Gynt* was made at various locations in Wisconsin and was Heston's first experience with the medium of film.

In 1941, Heston accepted a scholarship from the Winnetka Drama Club and enrolled as a freshman in the School of Speech. During his two years on campus, he closely identified with the other theatre students. "We were a maverick group,"⁶⁰ he recalls.



Left: A University Theatre production of *Everyman* in 1942. This production was in honor of Ralph Dennis who was retiring from the deanship. Charlton Heston is pictured third from the left.



Left: The program from the 1942 production of Everyman. Both Charlton Heston and Ralph Meeker were destined for Hollywood careers.

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Known on campus for their independence, the close-knit group included Patricia Neal, Jean Hagen, and Ralph Meeker. It was during his student days that Heston met Lydia Clarke, an aspiring actress from Two Rivers, Wisconsin. When Heston left Northwestern for military service after his sophomore year, he and Clarke were married. She remained to graduate from the School of Speech in 1945.

For a few more years, Clarke was an active thespian, starring in Chicago productions of *Detective Story* in 1949 and *The Seven Year Itch* in 1953. Two acting careers in one family proved to be unwieldy, however, and since she frequently found herself on location with her husband in exotic places, she shifted her professional goal to a career in photography.

Meanwhile, Heston finished his Air Force duty and played on Broadway with Katherine Cornell in *Antony and Cleopatra*. In 1950, he appeared in his first professional motion picture, Hal Wallis's *Dark City*. The following year he starred in *The Greatest Show on Earth*, and since then his career has flourished. He was named winner of the coveted Jean Hersholt Award for Humanitarian of the Year at the 1978 Academy Awards.



Above: Lydia Clarke Heston, in a University Theatre production.

Left: School of Speech alumni Cloris Leachman, Charlton Heston, and Ann-Margret exchanging stories on Dinah Shore's "Salute to Northwestern" show

Despite his full career in acting, Heston has given generously of his time to be the national campaign chairman for the University Theatre and Interpretation Center. In June of 1978, a most satisfied-looking Heston lifted the first shovel of earth in groundbreaking ceremonies for that long awaited building. During the same weekend, he gave the commencement address to School of Speech graduates. A mixture of memories and wisdom acquired through the years, it contained this vignette from his student days.

I think it was in my class that I remember two gifted young student actors sitting in a shared dressing room after their first performance in a University Theatre production . . . this was when we could still do them in Annie May Swift. They were dripping with sweat and excitement, scrubbing away at the makeup they still wore. "God, you were good, Fred!" said one. "You reminded me of a young Olivier." "I don't take that as a compliment," Fred replied. "What's Olivier? A tired talent, trading on a title." "Ahhh, you're right," said the first student. "But at least he's better than Gielgud. *There's* a fake for you. Standing there, singing away," "Right, right!" said Fred, still scrubbing. "Neither one of 'em's worth talking about. Say . . . how the hell do you get this stuff off?"⁶¹

Heston closed his address by sharing an experience he had with stunt man Yakima Canutt, an experience which Heston views metaphorically.

One day after three hours of fighting four horse teams around the course, I sank sweating in the sand and said, "Yak, y'know I don't know if I can cut this. That team's a real handful, just driving it . . . I don't see how I'm gonna make it in the race with eight other teams too." Yak said, "You just make sure you stay in the chariot, Chuck, I guarantee you're gonna win the damn race." Well, the world is not a movie. There are no guarantees . . . not of winning, not of surviving. But one thing is surely true. You've gotta stay in the chariot.⁶¹

David Bradley

Others who were on campus during this period include David Bradley and Patricia Neal. Film director Bradley was there an unusually long time, for it took him about a decade to earn a bachelor's degree. He received it in 1950, after frequent interruptions that included military service and forays into independent and commercial film making. Actually, his involvement with film began before he ever enrolled at Northwestern University. After graduating from the Todd School for Boys (as had Orson Welles a few years earlier) in Woodstock, Illinois, and Lake Forest Academy, Bradley spent a year at the Goodman Theatre in Chicago. There he met a talented group of actors and decided to utilize their gifts in his first film, *Peer Gynt*.

Shortly before shooting began, the leading man left for a salaried acting opportunity, placing Bradley in the desperate position of having to fill that role immediately. The



Above, left: A scene from David Bradley's *Julius Caesar* film. Bradley as Brutus (right) confers with his officers before the Battle of Philippi. In the center, Grosvenor Glenn as Caius Cassius and Frederick Roscoe as Decius Brutus

Below: In the same film, left to right: Charlton Heston as Marc Antony, Robert Holt as Octavius Caesar, and Theodore Cloak as Emil Lepidus



pragmatic Bradley instructed the actresses in his group to scout the area for someone to play the role. He must be handsome, blond, blue-eyed, athletic, and masculine. One of the women immediately suggested a senior at New Trier High School, currently appearing in a school play. Bradley attended a performance and instantly knew the actor was right for the part. He went backstage after the performance to offer the actor the lead in his film. To Charlton Heston, it must have seemed premature discovery for stardom. With little hesitation, he accepted the role, and shooting began. The film used such locations as a rock quarry near Racine, Wisconsin and areas near homes of Nordic construction. Bradley recalls that Heston *became* the character. The film, fresh in its youthful effusiveness, remains a personal success for Bradley.

Bradley had heard of the School of Speech drama department and that September he presented himself to Dean Dennis for admission to the school. Dennis found Bradley's background intriguing — he especially liked it that he was a film maker — and Bradley enrolled in the school. Coincidentally, one of his classmates was Heston. Though the two had little to do with each other as students, a few years later they did another film together.

It was 1949. By this time Heston was a professional actor, having appeared in a production on Broadway with Katherine Cornell, and since he was currently acting on television, his time was far more limited than it had been during their earlier effort. For that reason, recalls Bradley, this film, *Julius Caesar*, was virtually pre-done. Using a story-board approach that Bradley had learned at Northwestern University, he thoroughly worked out the schedule before shooting began. Some of the locations he used were Chicago sites, such as the exterior of the Museum of Science and Industry. Heston played Marc Anthony, Bradley was Brutus, and Hank McKinnies (Jeffrey Hunter) was an extra in the cast.

Bradley recalls his terror at the possibility that the battle scenes, shot on the beaches of Lake Michigan, might end in actual death or maiming, because the swords and spears were real, and the action was unpredictable. Finally, he coped with his fear by leaving the filming of those scenes in the charge of others and waiting elsewhere while they were shot. The battle went off without a hitch, and Bradley says it is one of the most effective parts of the film.

Not surprisingly, Bradley's intense involvement with film led him, with students Marjorie Minsk Kriz and William Sweeney, to establish a film society at Northwestern



Above: The film society that students originated in the 1940s continues as an energetic group in the present.

University. Bradley recalls that Dean Dennis initiated the idea, and Professors Moody Prior (English) and Walter Scott (theatre) acted as faculty sponsors. The first film they featured was *The Cabinet of Dr. Caligari*, which assured the society's success. It became routine to turn people away because all the seats had been sold.

From Northwestern University Bradley went to Hollywood, where he has had a career in directing, writing (including an unfinished project on Gauguin with the late James Agee), and teaching in colleges and universities in Southern California.

Patricia Neal

Patricia Neal spent a much briefer time at the School of Speech, but she thinks it was time well spent. She decided at an early age that her future lay in acting. When she was eleven and growing up in a small Tennessee town, she heard a guest perform a monologue in the Methodist Church. Neal was smitten. From that time until she graduated from high school, a local teacher instructed her in giving monologues, and she gave readings in the area at every opportunity. In a very real way, Neal's experience recalled that of earlier students of elocution. At that time in her life, she dreamed of a career touring the country as a monologist like Queen Bess Stout or Florence Rosenburger.

Neal's parents and aunt were firm in their resolve, however, that after high school the young woman would attend a university. Although Neal felt it would be unnecessary for her career, to please them she agreed to enroll at Northwestern, which a friend had recommended as a fine speech school. To Neal, speech was synonymous with theatre, and she matriculated in the fall of 1943. Two of the professors she remembers most fondly are "dear Alvina Krause" and Claudia Webster — "a fabulous lady."⁶² "I will always be very deeply indebted to them both for giving me such wonderful grounding,"⁶³ she said in a speech to graduating School of Speech seniors in 1979.

During her first year at Northwestern, Neal recalls one extra-curricular experience that thrust her into contact with Dean McBurney, and that illustrates the more rigid residence rules that existed in that earlier era. Then, as now, living space on campus was at a premium. Neal was one of the thirteen or fourteen Pi Phi who lived in McFarland House, where hours were observed strictly. One night she went on a date and didn't make it back to her residence until after curfew. The youthful couple were at a loss as to what to do. Their solution was to fill time by riding back and forth from Chicago on the train, but that grew tiresome and eventually Neal found herself standing in front of McFarland shouting, "Let me in!" to the sleeping occupants. Finally someone complied,

and the exhausted coed hastened to her room where she quickly fell asleep. A few hours later someone woke her with word that the house mother wanted to see her, and that she was not to leave her room until then. There Neal remained, worried that she would be expelled from school. Finally, she met with a group of disciplinary authorities that included Dean McBurney. After they heard her story of the ill-planned evening, they decided that, despite this transgression of rules, she would be allowed to remain in school.

However, other events prevented Neal from remaining to graduate. After her freshman year, her father died, and although her aunt financed her second year, Neal refused to allow her to assume the financial burden longer than that. Instead, she dropped out of school and went to New York, hoping to prove herself on the stage. There, her first big opportunity came swiftly in Lillian Hellman's *Another Part of the Forest*. Coincidentally, Northwestern University classmate Jean Hagen also played a role in that production.



Left: A page from the 1946 Syllabus, when Patricia Neal was the Syllabus queen

After her subsequent move to films, Neal became a familiar face and name to the American public and in 1963 she won an Academy Award for her performance in *Hud*. It was in February of 1965 that she was stricken by three strokes. Almost miraculously, Neal survived seven hours of surgery and, after three years of rehabilitation, she was at work again, winning an Oscar nomination for best actress in *The Subject Was Roses*.

In 1979, it was a proud alumna who appeared before the School of Speech graduating class to receive two standing ovations. At the end of her speech, Neal gave advice that was much the same as that which her former classmate Charlton Heston had given a year earlier. It is good advice not only for graduating seniors, but for everyone. "Don't forget, all through your life, try not to be slung clear out of the saddle when the horse starts to buck. Stay put and ride it out."

Newton Minow

Another non-acting School of Speech alumnus is a graduate of the department known today as Communication Studies. Newton Minow (Speech 1949) holds the distinction of coining a term that has become a part of our national vocabulary. While he was serving as chairman of the Federal Communications Commission from 1961 to 1963, he gave television a label it has yet to live down when he called it "a vast wasteland." In 1964, historian Daniel Boorstin observed of him:

Minow's talent for asking important and embarrassing questions quickly made him the *enfant terrible* of the [broadcasting] industry. When he left the Federal Communications Commission he had accomplished, almost single-handed, one of the great feats in American public life of recent decades. He had roused the public to its claim on the broadcasting industry — and he had scared the industry into conspicuous gestures in the public interest.⁶⁴

It is appropriate, given this background that in the late seventies Minow served as chairman for the Public Broadcasting Corporation.

Minow's professional experience has not been limited to administration of the media, however. Upon graduation from Northwestern University Law School in 1950, he served as law clerk to United States Supreme Court Chief Fred M. Vinson. From 1952 to 1953, he was an administrative assistant to Illinois Governor Adlai E. Stevenson and joined Stevenson's law firm in 1955. A number of years later, in 1963, Minow became executive vice president of Encyclopedia Britannica and he later joined the Chicago law firm of Sidley and Austin. Among the honors accorded him have been honorary LL.D.s from Brandeis, the University of Wisconsin, Northwestern, and Columbia, as well as Northwestern's highest award, the Alumni Medal, which he received in 1978.

In 1975, Minow addressed the graduating class of the College of Arts and Sciences and offered this reminiscence about his student days:

I met my wife, Jo, here at Northwestern. While here, we each had unusual roommates. Jo's roommate was Cloris Leachman, who went on to a life in Hollywood filled with Oscars and Emmys, and to become a household word in television and movies. My roommate was Sandy Vanocur, who became a topnotch network television reporter and commentator, and now television editor of the *Washington Post*. But Jo and I came here 25 years too soon. For if we had been students now, *my* roommate would have been Cloris Leachman, and *her* roommate would have been Sandy Vanocur. . . .⁶⁵

From the elocutionist Katherine Alvord to Newton Minow of the Federal Communications Commission seems like a long journey in a century. However, this span clearly illustrates the extraordinary diversity of the School of Speech alumni. In many descriptions of the school's alumni, the emphasis is put on the well-known media personalities who have distinguished themselves. But the real story of the school's alumni is observable in communities all over America. There you will find teachers, attorneys, executives, merchants, physicians, and authors, all of whom have been influenced by their experiences in the School of Speech. In their daily work and lives, they demonstrate the values and attitudes engendered by the experience.



Left: Newton Minow addresses the College of Arts and Sciences convocation in June of 1975.



Chapter seven:

The organizations -- Cherubs, Waa-Mu and others

Many organizations within the School of Speech contribute to its image. The development of certain representative organizations is the focus of this chapter. Some, such as the University Theatre and the speech clinics, are central to their disciplines. Others, such as "The Reviewing Stand" and Waa-Mu, are more peripheral to the school. Yet, all these organizations have had a part in making up the history of the School of Speech.

Zeta Phi Eta

Zeta Phi Eta, a national professional fraternity in communication arts and sciences, and the oldest organization of its kind, was founded on October 10, 1893, at Northwestern University. Social fraternities and sororities were growing in popularity during that period, but a university regulation prevented School of Oratory students from belonging to them. Accordingly, five oratory students reversed this discrimination and formed a group that would admit only oratory students. These five—Mollie Connor (Hackney), Lurine Luke Wright (Bartlett), Leila Little (Heckler), Maude Muller Newell (Wilson), and their leader, Edith DeVore (Tiffany)—formed Zeta Phi Eta.

The small group established its unity from the outset, and agreed on "F.O.E." as its shibboleth. Each member recognized the letters as meaning "friends of each; each our friend," but to outsiders, the meaning was a mystery. Their first pledge, Louise Howard Slosson, describes those early days.

Left: The cast of "The Way They Were" a special television presentation commemorating the 100th anniversary of the School of Speech, on stage in Pick-Steiger Concert Hall. Alumni from many of the school's organizations assembled to produce and perform for this event.

One morning during the autumn of 1893, five girls appeared at general assembly wearing small dagger-shaped pins, edged with a narrow line, bearing the letters F.O.E. Immediately these girls became a group apart from the rest. What was the pin and what did F.O.E. mean? The little group went blissfully on its way, apparently unmindful of curious eyes.

One morning as the girls came into class, a blackboard in the room caught their eye. Written on the board in bold letters was "F.O.E. Freaks of Elocutionists." Who wrote these words has long been forgotten, but the snapping black eyes of Edith DeVore as she flew to the board to quickly erase the insult will long be remembered.¹

The Northwestern group prospered, and with the help of faculty member Isabel Lovedale, chapter president in 1902-03, it was incorporated and expanded to include other chapters. A crucial year was 1908. That year Zeta received an invitation to affiliate from another group, Phi Eta Sigma, at the Emerson School of Oratory in Boston. Zeta representatives went to Boston and, after some hours of negotiation, a compromise agreement was struck. The groups would combine (thus becoming more vigorous) and retain the Zeta name and ritual, while the Boston chapter received the distinction of being named Alpha chapter, with Evanston becoming Beta.

The Beta chapter has boasted many well-known members, including Winifred Ward, Hope Summers, Martha Hyer Wallis, and the radio group of Clara, Lu, and Em. Zeta Phi Eta's mission has traditionally been "to provide incentives and opportunities for women students to develop professional competency in communicative skills." Since 1975, men have been welcomed as members, including Dean Roy Wood, former Professor Lee Mitchell, and actor Charlton Heston.

Forensics

For many years, Northwestern's forensics program has enjoyed a national reputation, sometimes dominating championships for years without interruption. Robert Cumnock could claim no credit for any of this remarkable success. Indeed, as long as he served as director of the school, it had no direct association with debate.

Actually, debate at Northwestern had its beginning long before the School of Oratory emerged on campus. It began in 1855 with debate among various societies. At that time, literary societies were an important part of college life, and the Hinman Literary Society figured prominently in campus debate at Northwestern. Also important to forensics was the Adelpic Literary Society, which engaged in Northwestern's first intercollegiate debate¹ on November 29, 1872, meeting the Athenaeum Society of the University of Chicago. Interest in society debating fluctuated for many decades, but the



Left: Members of Zeta Phi Eta shortly after its founding in 1893

distractions of social fraternities and intercollegiate athletics finally eroded its position completely. Yet, while they existed, literary societies had filled a valuable function. They were crucial to the early establishment of debate on college campuses.

Beginning in 1872, there was an annual intramural contest that came to be known as "The Gage Debate Contest." Lyman J. Gage, president of the First National Bank of Chicago, "established a prize which consisted of \$20 each to those members of the Junior and Sophomore classes respectively who shall excel in debate."⁴

Former Northwestern debater Otto F. Bauer described a typical meeting.

Anyone attending one of these contests was in for a full evening of entertainment. The program was usually presented in the following sequence: some introductory exercises of prayer and music, the first contestants, a brief interlude of music, the next two speakers, oftentimes a college song by some campus quartet, and then the last two contestants. While the judges deliberated, another college song could be sung, and then the prizes would be awarded. In most cases, the president of the University presided over the contest.⁵

Interest in these debates dwindled, despite the variety of activity and the lure of a cash prize. Cumnock steadfastly ignored the possibility of absorbing debate into his elocution program, but the liberal arts faculty did attempt to stimulate participation by opening the contest to any liberal arts student who had received ninety hours of credit. Still, the response was tepid. Students were expected to elect their peers as participants, but of seventy-five students, only ten voted, and the strongest candidate resigned.⁶ By 1899, the Gage contest was defunct.

After concluding that intramural debate was a hopeless venture at Northwestern, Gage shifted his prize money to the more popular intercollegiate debates. Apparently the feeling among students was that intercollegiate debate was the route to acclaim from a larger public. The University of Chicago refused Northwestern's challenge to debate since they had no team active in 1893. However, the University of Michigan offered two contests to Northwestern, the first at Ann Arbor, and the other in Evanston. Northwestern accepted. Confident of victory on their home ground, Michigan's band was on hand outside the hall after the debate. Following a close decision in Northwestern's favor, "the audience was, understandably, disappointed, and the Michigan band slunk away without playing."⁷

The return match boasted a judge no less notable than Grover Cleveland's vice president, Adlai E. Stevenson, and excitement ran high as the two schools debated the question "Should the United States Government Own and Control the Nicaragua

210 Canal?"⁸ Both teams comported themselves admirably, and Stevenson praised them by saying, "The interest and honor of these two great Universities are safe in the hands of those students who represent them in this debate. I am satisfied that the race of lawmakers in this country is not to die out."⁹

Again, Northwestern was victorious. A contemporary account reported that "the audience went wild with excitement. Eight hundred or more students put on a big celebration all over the campus. There were horns, songs, speeches, marching, yells, and many other displays to praise a hard-earned and well-deserved victory."¹⁰

Inflated by their two initial victories, the Northwestern team went on to suffer defeat in two subsequent meetings with the University of Wisconsin. But their place in inter-collegiate debate had been secured. Henceforth, they would always hold membership in debate organizations, the first such being the Central Debating League.¹¹

During this early period, university influences on debate at Northwestern remained with the College of Liberal Arts. The college offered several courses in extemporaneous speaking, forensics, and logic. Cumnock became involved only so far as to be a member of a faculty committee responsible for selecting the first debate team, and insisted upon considering forensics as entirely extraneous to his elocution course. The Northwestern University Debating Association, made up of students in the College of Liberal Arts, the Law School, and Garrett Theological Seminary, had direct control of debate at Northwestern at that time, and interested alumni provided coaching.

The first faculty appointment to direct debate was given to a public speaking teacher from the Northwestern University Academy (the university's preparatory school), Isaac M. Cochran, in 1908. However, real progress in the area was delayed until 1911, when two School of Oratory faculty, James Lawrence Lardner and C. D. Hardy, were put in charge. Their leadership, as well as the addition of Merle L. Wright in 1916, proved to bring the school much success in winning debates. According to Bauer, the results were not accidental.

In 1915, [the trio] held a preliminary meeting for all interested debaters, in which advice on reading, platform attitude, gesture, and use of the voice was given. Lardner would also hear and criticize a five minute talk by each of the debaters to aid them in preparation for the tryouts. In 1916 Professor Lardner devised a new system of obtaining increased efficiency from the candidates for debate. Twice a week they would meet in a class, in which various men would present certain aspects of the question.¹²

The School of Oratory had actively incorporated debate in its curriculum when Ralph Dennis assumed control of the school in 1913. Until 1922, the coaching of debate

was in the hands of Lardner, Hardy, and Wright and after that time it rested, respectively, with such School of Speech personnel as James W. Armstrong (1923-25), Howard Berolzheimer (1925-1927), C. C. Cuninghame (1929-38 except for 1923-25), and Karl Robinson (1938-40). After 1940, graduate assistants assumed the responsibility for coaching debate, which made it difficult to maintain consistency. Northwestern's first foray into tournament debate occurred on March 1st and 2nd, 1933. Although no results remain of the contest, the University of Iowa hosted ten schools for the event.¹³

In 1945, Glen Mills became director of the debate program. His route to Northwestern had led through debate, although in a rather convoluted fashion. It began in 1922, in a way, when James McBurney, then a high school student from Tyndall, South Dakota, was a member of his high school's three-person debate team. Astonishingly, this team from a very small town swept the tournament and took the state championship. It



Left: Debate coach Leighton Borin with 1949 Big Ten champions Robin Burns, Violet Gustafson, Dorothy Reitch, and Margaret Dix (courtesy, Leighton Borin)

212 seemed a once in a lifetime happening. But in 1930, Mills accepted a teaching job at the same small high school, and three years later coached them to repeat their triumph.

McBurney was by then a graduate student at the University of Michigan. He heard the news and, keenly aware that it takes a bit of doing to achieve that coup, contacted Mills about enrolling in graduate school at Michigan. Mills subsequently enrolled, and this congenial association undoubtedly led to his joining the faculty of Northwestern in 1942, after McBurney had become dean.

Public speaking professors Ernest Wrage and Irving Lee were absent from the campus then, serving in the military, and Mills's first years at Northwestern were absorbed with working in the Navy program as well as in the Department of Public Speaking. After three years of such service, however, Mills and McBurney had a discussion regarding the debate program.

"Don't you think it's a disgrace that we're last in the Big Ten?" Mills remarked to his fellow debate aficionado.

"We both know someone who could turn that around," responded McBurney.

"Well, I'm not applying for the job," Mills assured McBurney. He was skeptical about whether the pressure and pace thrust upon a debate coach could be compatible with the scholarly research that is rewarded with promotion. Blithely unconcerned with that detail, McBurney's rejoinder was, "I know you're not—we're drafting you." And so began what would be an influential eleven-year career of coaching by Mills.¹⁴

Mills approached debate as a coach approaches football. Aware of Northwestern University alumnus Owen Coon's interest in the program, Mills involved him as chairman of the Oxford-Northwestern debate, thus stimulating the Hardy Scholar program sponsored by Coon. It became routine for certain high schools that were debate powers to send their graduates to Northwestern. Moreover, the program drew strong debaters from coast to coast. After his initial year as director, Mills enlisted teaching assistants to aid him, and those assistants tended to be the best of speech graduate students, for the debate program was given first selection. It made Northwestern a nationally recognized name in debate as the teams exhaustively barnstormed the country.

Under Mills, the Northwestern University Tournament began as a one-day February event which Mills called the St. Valentine's Day Massacre. It has since grown to be a three-day happening. In 1958, it took the name of Owen L. Coon, whose foundation underwrote it. In 1959, Senator Hubert Humphrey appeared as a guest speaker at a dinner for participants given in Evanston. When Senator Humphrey and Dean McBurney met, their exchange was lively.

"Why, I remember you," exclaimed Senator Humphrey. "You're the judge who voted against the team I was on back in high school."

A check of times and places from the past verified that Dean McBurney had judged a South Dakota high school debate thirty-two years ago between Senator Humphrey's Dolan team and Yankton and had picked Yankton the winner.

"I still think you voted the wrong way," said the senator.

The dean responded with one of the shortest debate rebuttals on record.

"I never call them wrong," he said.¹⁵

In 1956, when he was appointed assistant dean of the School of Speech, Mills withdrew his leadership from debate. Russell Windes was the director from 1956-59, followed by Frank Nelson (1959-64), and Thomas McClain (1964-70). Next, former debater and Hardy scholar David Zarefsky headed the program until 1975, when Thomas Goodnight succeeded him.

Under Windes's coaching, in 1958, Richard Kirshberg and William Welsh became the first freshmen to win the National Debate Tournament (Northwestern's first national victory). The following year the same two men became the first team in the country to repeat a victory.¹⁶ Two other victories occurred in 1966 and 1973, under McClain and Zarefsky respectively. In 1978, the school's debate team won the title for the fifth time, under Goodnight's direction. In 1980, again under Goodnight's direction, the team carried off its sixth national victory. No other team matches Northwestern's record of victories in this tournament.¹⁷



Left: Debaters practicing in Dennis Hall in 1965. At the left is student David Zarefsky, who later directed forensics at Northwestern.



Left: Studio Theatre students in the early 1940s. Left to right, first row: Marjorie Minsk, John Mitchell, Warren Conlin. Second row: Gene Green, Virginia Krol, Harold Jordan, John Green, J. Fenton McKenna, Marion Babbitt

The University Theatre

Another School of Speech institution that emerged during the school's infancy is the University Theatre. The University Theatre is crucial to carrying out the goals of the Department of Theatre. Yet, like debate, it began as an extracurricular activity.

The appearance of play production in the School of Oratory was a natural enough occurrence. Historically, speech students have always been eager to test their thespian talents. In 1916, oratory faculty and students presented a solidly successful production of *The Tempest*. Faculty member Julia Beth Farrell, formerly associated with the Northwestern Dramatic Club, directed the play. It featured students Gerald Stopp as Prospero ("His was a heavy part, and he did well") and Nellie Colby as Ariel ("She was graceful and very easy to look upon")¹⁸. The reviewer awarded the production plaudits, noting that there had not been its equal elsewhere on campus.

Nor was Miss Farrell ever given such a cast to work with when she was coaching students in the College of Liberal Arts. No matter how hard she tried, there was always a smacking of the amateur in the productions. A person not acquainted with the personnel of the cast of "The Tempest" might have asked if some had been drafted from the Ben Greet players, so proficient was the performance.¹⁹

The School of Speech officially became involved with theatre when Alexander Dean joined the faculty in 1923. Dean and Dennis enjoyed a cordial relationship at the outset. Dean was hired to develop the field of drama within the school, but Dennis urged moderation, saying:

You spoke with some enthusiasm and I did not contradict you nor attempt to throw cold water about your belief that we ought to do things next fall with a big splash. I am inclined to disagree. . . . If we do good work here in the school and never advertise it off the campus during the first year, I shall be satisfied. . . . Indeed, there are many arguments in favor of a slow and easy start and a gradual gathering in, as supporters, one by one, of townspeople to see our work, believe it highly meritorious, believe it worthy of support. . . .²⁰

A few years later, friction developed in the relationship and Dennis accused Dean of supporting the theatre at the expense of other areas of the school.²¹ The upshot was that Dean left the faculty in February of 1927 and joined the faculty of Yale's Department of Drama the following year. Before he left, however, he had begun to organize theatre at Northwestern University.

In 1925, Vance Murlock Morton, who held a bachelor's from the University of Iowa and had two years experience directing their theatre, joined the faculty. The Northwestern Syllabus for 1926 credits him with the directorship of the University Theatre at Northwestern, beginning in 1925. The School of Speech bulletin for that year describes the organization.

Supplementing the regular courses in dramatics are the Thalian Dramatic Club, Prentice Players, Campus Players, and other groups, all centered in one organization, The University Theatre. Their purpose is to furnish practical training to their members in play presentation, and to acquaint students with the best in plays.²²

There were at least two innovations in 1926. First, season tickets were made available for all university productions.²³ Second, what apparently were all-campus dramatic clubs no longer supplied members to each other's plays. Instead, each club produced plays relying solely on its own talent.

Meanwhile, the faculty developed courses to complement the University Theatre

activity. One of these courses was a class in writing plays taught by Theodore Cloak. In the spring of 1928, a special student in the School of Speech, Fay Ehlert, wrote a one-act play called *The Undercurrent* for that class. Hoping to make her story "a page from life's drama,"²⁴ she wrote of Annie, a street walker, and her family. The play, judged good enough to be produced by the class that spring, was cast exclusively with Northwestern University students. C. Russell Small (Special Student, 1929) was Pa Fishyer; Harriet Allyn (Post Graduate, 1926) Ma Fishyer; Gladys Pfeffer (Speech, 1931) the daughter Annie; Charles White (Speech, ex. 1930) the son Emil; Helen Sanford (School of Education, 1926) a neighbor, Mrs. Floyd; and Ethel Rogers Swift, (instructor in voice and interpretation) Miss Page, a social worker.

The play was such a success on campus that it was Northwestern's entry in the Chicago Little Theatre Tournament at the Goodman Theatre that year. Competing against more than twenty-five other university plays, *The Undercurrent* won, and for one year Northwestern was the proud possessor of the very elaborate, four-foot Edith Rockefeller McCormick silver cup. More exciting to the performers, doubtless, was the tumultuous applause they received. There were no curtain calls, for they were against policy. Still, a representative of the Radio Keith Orpheum Circuit was impressed both by the performances and by the audience's enthusiasm and he arranged for the troupe to present the play at the Palace Theatre in Chicago "as a bow to Little Theatre."²⁵

Since no rules would prevent curtain calls at this theatre, the cast wanted to be prepared. They diligently rehearsed four of them, never anticipating that they would actually get that many. They miscalculated. After being called back for twelve curtain calls following the opening matinee, they snared the headline position on the bill and a twenty-week booking. Soon, the company was off on a hectic tour of one-week stands in the United States and Canada that would last for nearly two years and 1800 performances. That commitment to travel the vaudeville circuit meant a daily minimum of two performances of what lead player Harriet Allyn Crowley describes as "a lugubrious play—you couldn't let down. I played it so long I couldn't play anything else for a while."²⁶

Even as theatre courses occasionally resulted in actual vaudeville experience, the progress of the University Theatre continued. After the initial years the directorship of University Theatre went to Garrett Leverton, whom longtime faculty member James Lawrence Lardner credited for being

chiefly responsible for bringing other dramatic groups of the Campus under the complete control of the University Theatre. he made the University Theatre the single effective organization which



Above: A postcard announcing the cast of *The Undercurrent*, an award-winning one-act play

Below: Harriet Allyn as Ma Fishyer

consolidated and controlled the two theatre groups, The Prentice Players and The Campus Players.²⁷

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It is also important to note that at this time the University Theatre became an academic and credit-bearing part of the curriculum, and not just an extracurricular activity.

Under Leverton's directorship, which continued until 1938 when he resigned to work for Samuel French Publishers, the University Theatre became an exciting, highly competent organization. A *Daily Northwestern* editorial of 1934 indicates its success at that point.

While campus leaders and faculty members decry the lack of school spirit on the one hand, and the scarcity of intellectual interest on the other, there is one bright spot on the campus horizon. The University Theatre continues to play to capacity crowds.

Last week during the three-day run of Henrik Ibsen's "Peer Gynt," there was not a night when the auditorium in the Speech building was not filled. On Friday night, extra seats had to be brought in, and over one hundred were turned away from the door. And all this crowd was there solely for the purpose of seeing an Ibsen drama, and not to see a winning team which campus broadcasters have decided is the only thing to get a student body out.

The enthusiasm for football may be on the wane, and it may be because we do not have a winning team, but the fact remains that a certain unpublicized part of the student body will always support anything that is well done. As long as the University Theatre continues to produce fine plays in a fine manner, it will not have to worry about being patronized. And as soon as the other activities which have to beg for interest learn that quality is the one thing that will develop interest on this campus, there will be more good shows, more good magazines, and for that matter, more good newspapers on this campus.²⁸

Not infrequently, guests from the professional stage—actors, technicians, directors—added zest to the program by visiting the school when they were on tour in Chicago with a play. Not only did Lynn Riggs's *More Sky* (which became *The Farmer Takes a Wife*) premiere on campus in 1932, but that year he directed another of his plays on campus, *Green Grow the Lilacs*. Years later, it was a hit on Broadway as the musical *Oklahoma*. In 1937, Susan Glaspell directed her Pulitzer Prize winning play, *Alison's House*. Among the actors to visit campus during those years were Judith Lowry in *Ghosts* and Pianche Yurka in *The Merchant of Venice*.

Additions to the faculty were also crucial to the ascendance of the University Theatre. The decade during which Leverton was on the faculty saw the addition of three other people who would strongly influence the work in the Theatre Department: lighting expert Ted Fuchs, stage designer Lee Mitchell, and acting coach Alvina Krause.

For a year after Leverton's resignation, Hubert Heffner was the University Theatre director. Fuchs followed, remained director for eleven years and was in turn followed by

218 Mitchell. In 1968, when Mitchell gave up the directorship, it was assumed by Leslie Hinderyckx.

From its inception, the philosophy underlying the Theatre Department has been that it is not an acting conservatory, but a part of a university. The department works to develop the student in a wider cultural sense.

... through the study and production of great plays, through becoming acquainted with the historical conditions which have affected the theatre, and with the role of the theatre itself as a social fact, the student discovers that work in the theatre has great value as an integrating force—one which draws together many different fields, and gives them meaning, point, and direction in terms of his special interest.²⁹

Further, the choice of plays for University Theatre productions is "dictated primarily by their value to the student participants rather than by their appeal to audiences," said Mitchell in 1952.

It was that year that the University Theatre celebrated its silver anniversary with a performance of *The Glass Menagerie*, directed by faculty member Edward Crowley, and starring students Betsy Worrell, Judy Lawrence, and Owen Berkley. A preview dress rehearsal was the scene of an anniversary party where four alumni were honored: Louise Starkey Mead (Speech, 1927), Paul Moore (Graduate, 1936), John H. Beck (Speech, 1932), and Janet Dowd (Ex. 1944). Mead and Moore had appeared in the University Theatre's first production, *The Butter and Egg Man*, and Beck had been active in the University Theatre, as well. Dowd was appearing in the Chicago production of *I Am a Camera* at that time.³⁰

The University Theatre's twenty-seventh summer season was in 1955. That year it went alfresco on a stage designed by Herbert Philippi and his production staff. The stage design was a simple one. Long strips of vertically hung white duck backed several acting levels and provided various exits and entrances. That first season, some of the lighting was mounted on a large tree—a tree that had to go the following year to make room for the actors.³¹ Said Mitchell, after that first year of the festival, "The results of our festival have been far beyond our expectations. The response from the very beginning spurred us on. The weather man was on our side. Soon we were selling out complete performances. Finally we were forced to sell standing room only."³²

That original stage was only the first of many such arrangements. Because of the need for regular replacement, design of the outdoor stage and lighting became a teaching tool. By 1968, the stage had become so rotted it was dangerous and, finally, beyond



Left: Actors emote in a performance from the Northwestern Drama Festival season of 1972.

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restoration. To this point, ticket sales had been limited to the capacity of the auditorium of Annie May Swift Hall so that, in case of rain, the performance could move indoors. That summer it was decided to play all the productions in Cahn Auditorium in order to avoid the problem of the outdoor stage and in order to expand the audience size to Cahn's larger capacity.

There were shortcomings in this arrangement. Limited availability of Cahn cut the season to nine performances, and of course the ambiance was drastically altered. Hinderyckx, the new University Theatre director, was dissatisfied with the arrangement, so for the following season, the Theatre Department inaugurated a new policy. University Theatre gambled on the weather and offered rainchecks for what turned out to be the rare occasions when they were rained out. Professor Samuel Ball designed a new outdoor stage, and the outdoor theatre was back in business until the summer of 1979. They were then forced by the previous fall's fire in Annie May Swift Hall to return to Cahn Auditorium. This time, some of the outdoor ambiance was preserved through the use of an adjoining courtyard during intermission. During the summer of 1980, the Drama Festival began performances in the Theatre and Interpretation Center. But, for the most part, the outdoor aspect was no longer a part of the University Theatre Festival.

Despite its solid production record, until 1980 the University Theatre was plagued by inadequate facilities. A 1939 report to the Vice President and Dean of Faculties Franklyn Bliss Snyder stated the situation in harsh terms. Alluding to a relatively small grant from the Rockefeller Foundation, the report said:

The failure of Northwestern University to receive proportionately large grants from the Rockefeller Foundation that have gone to other academic institutions for the support of theatre work is due entirely to the inadequacy of the plant and equipment in which the Theatre Department must carry on its work. Officers of the Rockefeller Foundation have repeatedly stated that the neglect of Northwestern University to supply this plant and equipment indicates a lack of support on the part of the institution and therefore makes them reluctant to make further grants in aid of the work here. . . . The inadequacy of physical equipment at Northwestern University becomes painfully apparent and embarrassing when, year after year, incoming Freshmen, who are drawn to its national reputation in the field of the theatre, are confronted by physical facilities in theatre that are far below the standards of the averagely built high school.³⁰

From the days of Dennis, it had been a School of Speech goal to see construction of a facility expressly for theatre. As chairman, Fuchs routinely sent appeals to the central administration, documenting expenses and expressing the desire for such a building. Throughout Mitchell's tenure as chairman, and during McBurney's administration, the dream continued. Finally, in 1978, during the tenure of Roy V. Wood, ground was broken for the Theatre and Interpretation Center. The dream was realized.



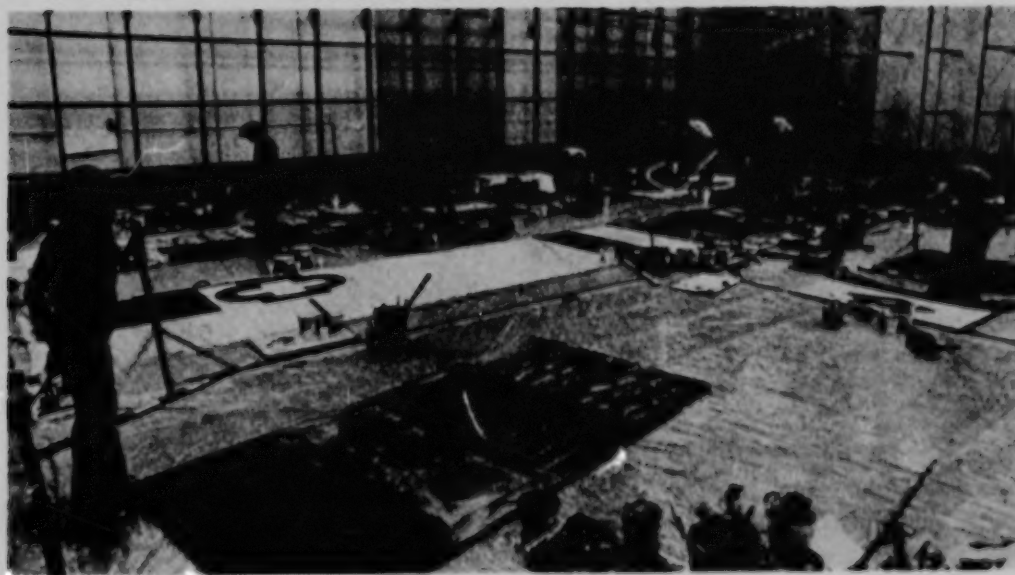
Above: Peter Strauss in tee shirt playing Kilroy in the 1967 University Theatre production of *Camino Real*. A graduate of the School of Speech, Strauss became a film and television actor. He starred in *Soldier Blue*, *"Rich Man, Poor Man,"* *"Masada,"* and other film and television productions.



Above: Students work on theatre sets in 1944.

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Below: Decades later, in 1980, students in far different surroundings work in a scene shop in the Theatre and Interpretation Building.





Left: Throughout the years of the Children's Theatre's existence, numerous audiences such as this one reacted with delight to performances.

The Children's Theatre

Another important area of the Theatre Department for many years was the Children's Theatre. Its first twenty-five years had been a triumph.²⁴ The vision of Winifred Ward, Ralph Dennis, and Alexander Dean had brought the concept of children's theatre in this country to an academic setting for the first time. Moreover, the combination of a happy set of circumstances—the right person heading it, the receptive setting of Evanston, and the happy cooperation of a university and a public school system sponsoring it—ensured a vigorous twenty-five year history for the theatre. Its emergence and development under Ward's direction are discussed elsewhere in this book. By the time of Ward's retirement in 1950, the positions she held—the Northwestern professorship, her affiliation with the Evanston school district, and the Children's Theatre directorship—had grown quite complex. At the very least, the individual who would assume these duties

*Right: Scenes from two of the Children's Theatre productions of 1931. The top two scenes are from a performance of *The Emperor's New Clothes* starring Richard Hadley, John Wallenweber, and George Phelps. The bottom two are from a performance of *Make Believe* starring Gretchen Graeffe and Richard Hadley. (courtesy, Pauline Robinson)*

must have some previous experience with the organization as it existed in Evanston. So, in May of 1950, Dean McBurney sent a letter of appointment to Rita Criste, supervisor of dramatics for the Evanston Public Schools. He invited her to assume the directorship of the Children's Theatre and to take charge of the School of Speech courses in children's theatre and creative dramatics.⁸ Alluding to Criste's association with children's theatre since 1931, McBurney concluded his letter by saying, "I think you are very clearly the logical person to take over the work which Miss Ward has carried on so well for many years."⁹

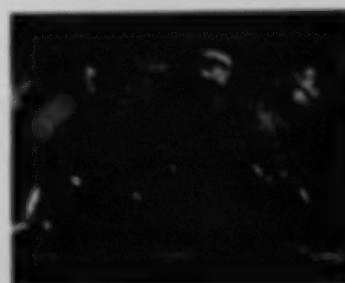
Beginning in the fall of 1950, Criste held a half-time instructorship in the School of Speech as well as a half-time position with the Evanston Public Schools. In describing Criste's responsibilities to Vice President Payson Wild, McBurney acknowledged, "Actually, this is much more than a half-time job!"¹⁰ While her years of experience in assisting Ward were extremely useful to Criste, this new role was awesomely challenging for any one person to handle.

With new leadership, there were some changes in the Children's Theatre. The experiment Ward had instituted in 1950 continued, labeled Series I for younger children and Series II for the older group. Another alteration occurred in 1960 when the Professional Touring Series became a part of the theatre's annual production schedule. Through this arrangement, the Children's Theatre was able to expose a broad spectrum of Evanston youth to live theatre. In time, the touring companies played all over northern Illinois and sometimes in Ohio and Wisconsin.

In 1958, a segment of NBC's ninety-minute "Wide Wide World" centered on Evanston's Children's Theatre. The network and the American National Theater Academy selected it "to represent its area of theatre because it was consistently placed at the top by theatre experts."¹¹

Also in 1958, a tragic accident occurred. During intermission of a production of "Tad Lincoln in the White House," speech student Thomas Garrison (Speech, 1960) loaded a cannon that was used as a prop in the play. The electrical switch had inadvertently been left on. The powder ignited, and the explosion seriously injured Garrison. The lawsuit that ensued against Northwestern University (through a technicality, the public school was protected from such action) was a factor in the subsequent decision by Northwestern University to withdraw its support from the Children's Theatre.

Despite her retirement, Ward maintained her interest in the program, and McBurney in turn relied on her for suggestions about administration of the program.



Clearly, Ward felt strongly about the somewhat ambiguous status of the Children's Theatre at Northwestern. Part of the problem lay in the fact that, as Ward would observe in 1964, "The Children's Theatre has always been a kind of stepchild . . . because . . . it has joint sponsorship. At the University of Kansas, which I had a chance to observe firsthand, Children's Theatre is a 'first-class citizen' as it is at the University of Washington. . . ."³⁹ Further, Ward felt that if university personnel were more wholeheartedly aligned with the program, it would enjoy more legitimacy. As an example, Ward cited the situation of one of her former students, Kenneth Graham, who taught at the University of Minnesota.

Kenneth Graham and other men who are both University Theatre and Children's Theatre people say that if a University Theatre director directs both in University Theatre and Children's Theatre, he instructed students in acting in both—which do *much* for the quality of acting in Children's Theatre.⁴⁰

At Northwestern, however, that relationship did not exist. Although such faculty members as Lee Mitchell spent periods of time materially helping the Children's Theatre, the University Theatre enjoyed an essentially more secure position in the Theatre Department hierarchy.

When McBurney asked Ward her thoughts about whom to hire for the Children's Theatre directorship as Criste's retirement approached in 1965, she mentioned several strong candidates. Anne Thurman was "a real treasure—an exceptionally able person with just the right personality for her job."⁴¹ However, as head of drama for the Evanston Public Schools, without being Children's Theatre director as well, Thurman was in a better position to advance public school work, according to Ward, "simply because it was too big a job for one person to do well. I hope (and so does Anne, I am pretty sure) that it will continue to be divided."⁴²

So, since Ward advised against one person being in charge of both the public school and university operations, she recommended another strong candidate, Barbara McIntyre, who had the strong support of Lee Mitchell. Ward wrote:

If it was Lee Mitchell who recommended Barbara, that would count a great deal. For he is the key person and if he is convinced that she is the right person, he would be likely to help her. I have talked with him as to the advantages of working more closely together—the University Theatre and the Children's.⁴³

As for Mitchell, as early as 1962 he wrote a letter of inquiry about Criste to a colleague, in which he observed that, upon Criste's retirement,



Above: Rita Criste, surrounded by children, in a scene from a film documentary, *Creative Drama, the First Steps*, on which Criste and Winifred Ward collaborated

it is unlikely that we will attempt to maintain the system which is now in operation for it is too intimately associated with the name of Winifred Ward to appeal to an ambitious newcomer. The achievements of Ward and also of Rita [Criste] have been very great. However, a new man will need the opportunity to shape things his own way. The future shape of our work in Children's Theatre is likely to be determined more by interests of the person then in charge than by the past.⁴⁴

McIntyre, who holds a B.A. and an M.A. from the University of Minnesota and a Ph.D. from the University of Pittsburgh, was then an associate professor of speech in charge of children's theatre and creative dramatics at Pittsburgh. In June of 1966, she joined the Northwestern University faculty with the same rank and, during the next five years, she developed work at the graduate level in those areas. In 1971, after having achieved a full professorship, McIntyre resigned to accept a faculty appointment at the University of Victoria in British Columbia.

McIntyre's successor was Anne Thurman, who resigned her public-school position to accept an associate professorship with the School of Speech in 1971. That same year, Jane Dinsmoor Triplett assumed the directorship of Theatre 65, Public School District 65's theatre project and Northwestern University's partner in the Children's Theatre.

In 1965, the Children's Theatre observed its fortieth anniversary with a production of Maeterlinck's *The Blue Bird*. As chairman of the Theatre Department, Lee Mitcheli acted as master of ceremonies during intermissions, when such educational and civic leaders as District 65 Superintendent Oscar M. Chute, Dean James McBurney, Parent Teacher Association Chairman Mrs. William Bunch, *Evanston Review* editor Eric Lund, and founder Winifred Ward were honored. It was also the swansong for Northwestern University's support of children's theatre. In 1966, Public School District 65 assumed legal and financial responsibility for Theatre 65.⁴⁵

With its separation from the administration of the Children's Theatre, Northwestern University's support became marginal. A few years earlier there had been funds enough to supply two and a half graduate assistantships. By 1971, this had been cut to funds for one and a half assistantships. The School of Speech did continue to supply rehearsal room and aid in program coordination, and to provide student actors.⁴⁶ A crushing blow to Theatre 65, however, came in 1972 when a school referendum failed, forcing a budget cut that severed support from Theatre 65. An Association for Children's Theatre quickly materialized, made up of citizens intent on raising funds to keep Theatre 65 viable. At a reception held to launch the drive, the School of Speech awarded \$5000 to Theatre 65. As Dean Roy Wood observed, "I think it's the most natural thing in the world for us to participate in Theatre 65's activities and to give them a financial helping hand."⁴⁷



Above: Twice in its history, in 1958 and in 1972, the Children's Theatre was featured on national television through NBC.

The theatre's fiftieth and final season was 1975. Shakily supported for the last four seasons by insufficient contributions, it was several thousand dollars in debt. Executive Director Jane Triplett made a final appeal in a guest editorial in the *Evanston Review*.

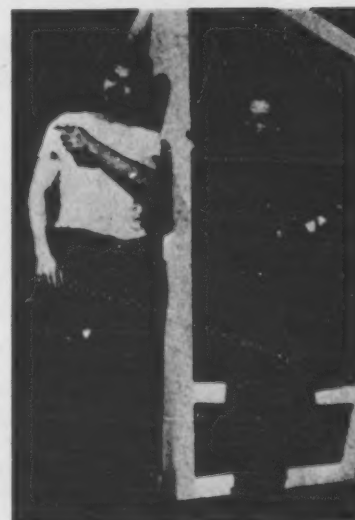
The last company of the oldest theatre for children in the United States—one of the oldest in the world—will hang up its costumes for the last time at noon July 26. It will all be very simple, and very final. But don't be sorry about it. Be angry if you want to. Be as angry as we are that \$50,000 a year can't be found somewhere to keep going the birthplace of theatre for children in the United States. Be as angry as we are that a theatre that plays for 62,000 children a year or that budget can't find the money somewhere in the business or governmental world.⁴⁸

Despite attempts to raise funds to keep the institution operating, Theatre 65 was forced to bring down the curtain permanently that summer. The founding theatre had died. Yet, children's theatre in America remains a viable and important force. The work begun by Winifred Ward and carried on by many dedicated university, public school, and community people, lives on.

Waa-Mu

Waa-Mu is associated in many minds with the Department of Theatre. Although Waa-Mu is not an official part of the School of Speech, this annual musical review and the school have benefited mutually from each other's existence. Originally an all-female undertaking called WAA (Women's Athletic Association), it was a well established and successful tradition despite the erratic quality of the productions. At one time the men on campus had their own revue, as well. Their show, called "Hermit and Crow," went defunct, however. By 1929, the Men's Union was agitating for another show of its own to rival the still extant WAA. Finally the two groups agreed to combine their talents in the first Waa-Mu production, *Good Morning Glory*.

In order to achieve the goal of raising the quality of this new production, it was decided to raise a considerable sum of money. Two undergraduates, Darrell Ware and Joe Miller, combined their energies and imaginations to raise \$1200. This total was made up of individual student loans of \$5. They also obtained the free use of the North Shore Hotel ballroom for rehearsals. Waa-Mu had a polished premiere. The orchestra was made up predominantly of members of the Chicago Symphony, "assembled through the efforts, if not the downright demands, of [student Peter Cavallo, Jr.'s] father, the noted conductor."⁴⁹ The Chicago critics received the show enthusiastically, the two students were able to repay their debts, and Waa-Mu was off to a long-running future.



Above: Jeanne Bolond and Claude Akins in Waa Mu's show, *See How They Run*

The following year's production, *Whoa, There*, proved to be even more successful and was sold to Universal Pictures after winning a National Contest of Varsity Shows. By then, having graduated from Northwestern, Ware and Miller took the original Waa-Mu on the road for a year. Ware went on to Hollywood and screenplay-writing from there, but Miller, returning to Northwestern as part of the staff, was a mainstay of Waa-Mu for many years to come.

Nearly every Waa-Mu production has been inspired and written by students. However, in the rare instances when students submit mediocre work, professional musical comedies have been substituted. Such was the case in 1935, when Waa-Mu offered a version of *Good News* which was "a whole lot more collegiate than the original."³⁰ The philosophy underlying such heavy student input is that it provides valuable practical experience for budding careers. Apparently nothing is sacred. Typical song titles include "I Hate to See the Evening Sun Go Down" (sung by Mrs. Alving when her son's sun is fading), and "She Stoops to Conga."

Despite a generally glossy image for most of its existence, Waa-Mu has had its moments of near disaster. One such incident occurred in 1932 in the production *Step This Way* when an actress playing a major role was felled by appendicitis shortly before curtain time. Virginia Ware, Darrell Ware's wife, had sat in on many rehearsals and so was pressed into unwilling service. She struggled through her first performance depending on furtive glances at dialogue secreted in and behind a handbag she carried. After that impromptu appearance, she played the role without the purse.

Another amusing page of Waa-Mu history was written the following year. *Hats Off* had enjoyed a successful run on campus and had moved to a legitimate theatre in Chicago, hoping to profit from the overflow of people who were attending the Century of Progress nearby. Miller described the outcome. "The immortal George M. Cohan looked at our show cards in front of the Studebaker Theatre and said, 'With minor changes the title will be "That's Off."'" And it was, after a week. We had lost to the skyride and Sally Rand."³¹

School of Speech people have traditionally been contributors to the productions in various capacities. Edward Crowley was dialogue coach from 1942 to 1959, when he suffered a stroke. Then, his wife Harriet Allyn Crowley continued in that capacity for twelve years. Some students who went on to win fame include: Walter Kerr, who co-authored shows in 1936 and 1937; Cloris Leachman, who appeared in the 1946 show; Charlotte Rae Lubotsky and Paul Lynde, who stole the shows in 1946 and 1948; television



Paul Stone
Raymore, Mo.

executive George Heinemann, who worked as technician with the 1940 and 1941 productions; and Warren Beatty, a performer in the 1956 Silver Jubilee.⁵²

Commenting on the pressure of discovering exciting talent in an ephemeral situation, Joe Miller said,

Sure, there are times when you think you'll never be able to replace a member of the cast or staff. Two of the best, for four years straight, were Paul Lynde and Charlotte Rae. Paul went on to be the harrassed father in *Bye Bye Birdie*, and Miss Rae was 'Mammy Yokum' in *Li'l Abner*. But new people come along each year and we seem to make it.⁵³

On at least one occasion, Waa-Mu picked up on a speech student whose own school had rejected her thespian aspirations.

Vi Wertens, that little girl, doesn't let a soul get within half dangerous distance of her so far as comedy honors go. She carries them all off herself. What's more, she writes her own material. And she's been "knocking 'em in the aisles" for lo, these many years—ever since her Maine Township high days when she started to do impersonations. "Wish You Were Here" is Vi's third Waa-Mu show. She does a quickie as Mrs. Roosevelt again this time, though last year's show was highlighted by her portrait as Eleanor. A senior in the School of Speech, Vi has been unable to make even Studio theatre—she has been told her voice does not project. Waa-Mu and Frolics audiences will tell you that such a deduction is all wrong; just see her do "Star and Strip." Projection!⁵⁴

Obviously the experience in Waa-Mu was a valuable one for this student in terms of her self-image, exactly the sort of thing that co-founder Miller wanted Waa-Mu to achieve. He expressed the philosophy underlying the show in this way:

Many of these students have gone on to achieve fame in the entertainment industry or in fields allied with it. But that is only incidental to the fact that every student connected with the show—whether as stagehand, performer, manager or writer, and whether following graduation he or she became doctor, lawyer, merchant chief or homemaker—learned, or should have learned, many things about individual effort, about team work, and about taking pride in a job well done that should be of value throughout life. That, I believe, is the real justification of the show and its most rewarding contribution to those who participate in it.⁵⁵

For most of its existence, Waa-Mu has been a solid campus success. Traditionally, it has mirrored student attitudes. After a bouncy beginning in 1929, it maintained its momentum through the thirties and forties not unlike the zest associated with the Hollywood musicals of that era. Even in the fifties and sixties things went relatively smoothly for Waa-Mu. In May of 1970, however, student political activism reached its peak, profoundly affecting the Waa-Mu production of that year.



Above: Warren Beatty, on the right, performs in the 1956 Waa Mu silver jubilee.

Left: Cloris Leachman and others in the Waa Mu show of 1946

Until only a few days before Waa-Mu's opening on May 9th, plans appeared to be moving smoothly. For the thirty-seventh time in its thirty-nine years of existence, it was a sell-out. *Booster Shot* promised to be "a humorous and satirical swipe at life in America and life in Evanston, [with] more 'glitz' than it ever had before,"³⁶ according to an account in the *Daily*.

The premiere performance met a cool reception, however, as *Daily* critic Joan Paylo observed. "Waa-Mu is not magic anymore. . . . Like radical revolutionaries, Waa-Mu planners have done away with too many traditions of the 39 year old show and have failed to replace the old with more new that's any good."³⁷

Simultaneously, events escalated on this and other campuses, with four people killed at a Kent State protest and a strike called at Northwestern University. In the early hours of May 6th, arson destroyed an old Evanston mansion on Homan Avenue, then used as quarters for Northwestern's Traffic Institute. Though it had undergone several internal remodelings, that mansion was the same grand edifice that Robert McLean Cumnock had built in 1897. Evanston police closed all roads within four blocks of campus, and about 200 students reacted by building a makeshift barricade on Sheridan Road and Chicago Avenue. Caught up in the turmoil, the Waa-Mu cast at first refused to continue with the show, but Miller prevailed on them to modify their plan by instead reading a strike statement before the performance. On the night of the second performance, audience reaction was mixed. About thirty people walked out, and many who remained showed their disapproval by refusing to applaud. Waa-Mu production manager Andrew Harris expressed the students' position by saying, "My own feelings are that the audience should not be shielded from these opinions. We want the campus to realize that we are not apathetic and that Waa-Mu is a semi-professional production."³⁸

Although the show finally did go on, it was not in the usual spirit. Moreover, the effect lingered. For several years after the intensity of that weekend, attendance at Waa-Mu productions fell off. But the institution survived. Waa-Mu has endured through years of good fortune as well as struggle. Virtually every year is a sell-out, in part through loyal alumni support.

One thing that remains constant is the strong sense of professionalism that Joe Miller engendered. Between 1929 and 1975, when he retired, Miller insisted that all aspects of Waa-Mu productions exhibit a polished, professional preparation, an attitude that his successor, Tom Roland (Speech, 1951), continues. Two incidents from the 1966 production demonstrate that side of him. That year, Bob Boyles, a twenty-one year old speech

major from Oak Park, and his bride Jill co-starred in one number. An observer of the show's development that year wrote: "Originally they had hoped Miller would let them get married on stage during the finale, but then they decided not to wait. Anyway, Miller said getting married on stage is not professional any more."⁵⁹

During a rehearsal for that same show, speech graduate student Frank Galati, now a member of the interpretation faculty and a professional actor/director, nearly inflicted a crippling blow on a fellow performer.

[It] happened when Frank Galati, as George Washington's father, accidentally lost his grip on an ax and it embedded itself in the floor of the stage just inches away from the feet of Mark Hampton, who was being throttled for cutting down the cherry tree.

"What happened with the ax?" Miller asked from across the footlights.

"I guess my timing was off," Galati replied, not a little unnerved.

"That's not professional," Miller said calmly.⁶⁰

And so, with the involvement and commitment of many School of Speech students and alumni, the show goes on.

National High School Institute

About the same time that Waa-Mu began to take form, another institution was coming into being in the School of Speech. Called the National High School Institute, its formal existence began in 1931. However, one earlier experience of a high-school student at Northwestern anticipated its organization.

In 1919, a high-school junior, Alda Blanche Moorman (Beach), enrolled in the School of Speech. Hers was an unusual case. For eight years she had taken elocution lessons in Chillicothe, Missouri. Then, her teacher told her mother, "I can't teach Alda Blanche anything else—why don't you send her to a good speech school? There's a fine one called the Cumnock School of Oratory at Northwestern University."⁶¹

So the young woman consulted with acting director Clarion Hardy about the possibility of taking private lessons that summer after her junior year in high school. He responded, "Why did you come here to waste your parents' money on [noncredit] private lessons? Take some courses."⁶² It was the first that Moorman knew of such an option for a high-school student, and she gladly acceded. When the summer ended, she returned to her high school, graduated in the spring, and re-enrolled in the School of Speech the following summer. By 1921, she had earned her diploma. Her early taste of collegiate life proved to have been exciting and enriching to her. Although it was a

spontaneous happening, it anticipated the organization twelve years later of the National High School Institute—the Cherubs.

In 1931, it was theatre professor Garrett Leverton's inspiration and careful planning, with Ralph Dennis's hearty approval, that brought to Northwestern's campus a group of high-school juniors for an intensive month of classes and other activities. It was Leverton's goal to imbue these students with a greater understanding of and appreciation for the field of speech. Undoubtedly Dennis supported this ideal, but he also hoped the students, exhilarated by their summer sojourn, would return to their schools full of good reports of the School of Speech, as well as of the field in general. It was a natural situation for recruitment of a wide range of applicants.

When Leverton began to formulate his plan for a summer session designed for high-school students, originally called the High School Institute in Speech, he limited his appeal to outstanding students of drama. After sending information about the proposed four-week course to high schools throughout the country, he selected sixteen schools. He offered scholarships to their most promising boy and girl students in the dramatic arts and to their director of dramatics. Students and teachers responded from all over the country. A student from Texas might room with one from Virginia while another from New York shared a room with a Minnesotan, and they all took part in a program that included lots of hard work as well as a good measure of fun.

The work involved an intensive general schedule in which all students participated. This included courses in general theatre background, voice and diction, play production and shop, make-up, acting, and rehearsing. The practical and immediate goal of all this study was a series of one-act plays, which the students produced and performed. There were also trips to the cultural attractions of Chicago, beach parties on the shores of Lake Michigan, and concerts in the sylvan setting of Ravinia—all of which spelled a productive and enriching summer for the group.

A typical day for students in 1935 went like this:⁶³

THE DAILY PROGRAM

For the Dramatic Group	Hours	For the Debate Group
Rising Bell	7:30	Rising Bell
Breakfast	8:00	Breakfast
Shop Work	9-11:00	Debate
Acting in Laboratory Class	11-12:30	Acting in Laboratory Class
Lunch	12:30	Lunch
Voice and Diction	1:20-2:10	Voice and Diction

Class in Acting	2:10-3:10	Class in Debate
Public Speaking	3:10-4:10	Public Speaking
Free	4:10-6:00	Free
Dinner	6-7:00	Dinner
Laboratory Rehearsals	7-8:00	Laboratory Rehearsals
Rehearsals	8-10:00	Debate Work
Dormitories	10:30	Dormitories

Enrollment varied during those early years, with twenty-four juniors selected from twelve schools the second year, and, again, their twelve drama teachers. They could choose programs of study lasting from four to eight weeks.⁴⁴ By 1934, ninety students who represented thirty states composed the enrollment.⁴⁵ That same year, the Journalism School instituted its own program for high school students, and by the end of the decade the two programs had merged to offer students five weeks in three areas of interest: dramatics, debate and public speaking, and journalism. Today the program has expanded to include the School of Music and the Technological Institute as well.

For the first few years, Leverton and Dennis must share credit for management of the program, but in 1936, Karl Robinson, then a speech instructor at Albion College, took charge of the summer institute. In 1938, he joined Northwestern University's faculty and remained the director of the National Institute of High Schools until 1941, when he became an assistant professor of speech at the State University of Iowa where he remained for three years. During his absence the program continued under the guidance of speech instructor Clarence Peters. Robinson returned to Northwestern University's faculty in 1944 and was the director of the institute until 1965, when he accepted a professorship at California State College in Hayward. Robinson took pride in the institute's benefits both for students and for faculty, and called their interaction special.

Both look forward to class sessions. Outstanding secondary school teachers, college instructors and regular members of the School of Speech faculty are among those whose universal comment regarding the Institute is typified by such a remark as this: "This is the most stimulating teaching experience I ever had." The students remember their "prof," as evidenced by this comment by one of the counselors: "It's a fulltime job answering my Cherub correspondence during the winter!" And the pupils without reservation vote the summer's work "the most wonderful experience of my life," and add, "I learned more in five weeks that I learned in four years back home."⁴⁶

After the sustained leadership Robinson provided for a quarter of a century, the directorship fell to various persons in the next decade, including Kenneth L. Brown, Roy V. Wood, Thomas B. McClain, T. Stephen May, and Emmit J. McHenry. In 1974, the

speech instruction was divided into three areas—forensics, theatre arts and interpretation, and radio, television, and film—with one administrative coordinator, Lynn Carver (an alumna of the School of Speech), in charge of all three.

Theories differ about exactly when or why the program gained the label, "cherubs." A 1935 *Summer Northwestern* story headlined "Cherubs Attend Play at Glencoe Tonight,"⁶⁷ offers no explanation for the sudden appearance of the term. One former director of the program opined that they were christened cherubs "because they acted like little devils." Whatever the source, the name had stuck, and legend has it that upon glimpsing a high-school couple in the bushes near Annie May Swift Hall, Ralph Dennis once remarked, "They certainly don't look like cherubs."

At first the students met the appellation with grudging approval, according to this observation made after its seventh year.

Sometimes we notice at first that the dignity of one or two [cherubs] seems slightly ruffled [at the term]. However, when a vote is taken (as it is each summer) to change or remove the cognomen, they all agree with a sheepish grin or two that it is rather pleasant for at least one period in their lives to be considered as members of the celestial hierarchy.⁶⁸

It is quite likely that today, at the institute's half century mark, the nickname is too deeply ingrained to be affected by any vote casting, whether pro or con.

Of those who first came to Northwestern University as cherubs, a certain percentage opt to return for more education. Since 1973, thirty-four percent of the speech group have applied for admission as college freshmen. Of these, nearly seventy percent have gained it, and more than half of them have subsequently enrolled as freshmen.⁶⁹ Some cherubs who returned to the School of Speech included Jennifer Jones (Phyllis Isley) (Ex. 1940), Lydia Clarke Heston (1945), Cloris Leachman (1948), Sander Vanocur (1950), Claude Akins (1949), Jeff Hunter (Hank McKinnies) (1949), and Peter Strauss (1969). Two who remained to do their graduate work and join the faculty were Robert Schneideman (Speech, 1948) and Frank Galati (Speech, 1965). Another was Dean of Students Virginia Landwehr (Speech, 1954).

It all began as a fine idea to stimulate interest in the field and activity in the school during a depression economy. The idea caught on and spread to other areas of the university as well as to other institutions across the country. The School of Speech feels justifiable pride in their cherubs as they celebrate their golden anniversary.



Above: Claude Akins as a Cherub in 1943

The Hardy Scholarships

Of the several scholarships available in the School of Speech, one of the most interesting is the Clarion DeWitt Hardy Scholarship in Forensics. Because of its special characteristics, this scholarship was a peculiarly appropriate one for the School of Speech. At its inception it very much reflected the character of the dean.

Intrinsic to Ralph Dennis's philosophy of education was his conception of the professor's impact on the students. The Hardy Scholarship, established by Owen L. Coon nearly twenty years after his graduation from Northwestern University, exemplified this philosophy. During the years 1913 to 1915, Coon studied with Professor Hardy, an association that affected the younger man profoundly and that he later attempted to acknowledge with the establishment of this scholarship.

Coon felt that Hardy's unique effect on him as a student strongly molded his character. An aspect of this influence was that quality so valued by Ralph Dennis, the personal relationship between teacher and student. In a letter in which he proposed the scholarship to Hardy, Coon wrote:

I know that what I got from you was obtained not in the classroom, but in the hours at your home or in debate practice (just the four of us) in the room on the third floor of Annie May Swift Hall. As I look back on it, it was in those hours that you got your licks in on me, consciously or unconsciously. In other words, there came to exist a very personal relationship which I hope can come between you and the recipients of these scholarships.⁷⁰

Coon's motive for establishing such a scholarship was complex. Its seeds were sown during a negative teaching experience that the rising businessman had in connection with his church, the First Methodist Church of Evanston. In response to a request from the pastor for volunteer Sunday School teachers, Coon presented his shaky credentials.

I explained to [the pastor, the Reverend Ormal Miller] that I did not believe in some parts of the Bible, and had even left Northwestern "an atheist" as a result of one and only one course in Philosophy. I went to church because it seemed "the thing to do." I told him I would like to work out a theology for myself—I would like to read some books that would help me straighten out some personal religious questions, and that I would be careful what I taught the children, until I was able to straighten myself out satisfactorily in a religious way.⁷¹

Finally Coon concluded that he was not a gifted teacher and turned instead to working with fraternity men at Northwestern University. Here his major success appeared to be in guiding the group to a substantial financial profit by the month's end—which had not been the sort of impact he had hoped to make. With respect to this,

236 he ruefully commented, "I guess I am not a teacher. After all, one probably cannot be a money maker and a teacher too."⁷²

Disillusioned with his lack of effect as a teacher, Coon became pragmatic.

[I decided] I would spend all my time on business to the exclusion of outside activities—work at it harder than ever—use my only apparent ability—namely "making money" and try to connect up that ability with yours as a teacher to accomplish my goal—and what I know must be your goal as well.⁷³

Coon resolved to use that which came easily to him, money, to make a great teacher available to more scholars on a more personal level than might otherwise be possible. But that was only one aspect of his motivation.

Still another part of his reason for establishing the endowment fund can be found in Coon's Sunday School teaching experience. One Sunday School lesson he had taught concerned the concept of immortality and that concept can be found in his explanation of the value of the scholarship.

Good rays of light from our flame—that influence—the immortality of our spirit—will carry on and be relived again and again in the lives of others yet to come. . . . [the goal of the scholarship is] . . . the development of boys into men who will make their influence for good felt in turn upon others in a constantly widening circle. To me, there and only there lies that intangible immortality for me and you as well.⁷⁴

Years later Coon again reflected on his motive for establishing the scholarship.

Two weeks after I am dead and gone, anything else that I may have done in my short span of years will be forgotten about. Perhaps this one project in which I have become interested will be the only thing which I will leave after me, which will be of any permanent lasting value. It is certainly an investment that is paying far more than 6% per annum dividends.⁷⁵

It was Coon's hope that the Hardy Scholarships would grow in prestige, reflecting honor more tellingly than any other legacy the two men could leave. The second aspect of his motive, then, was a grasp at immortality, a way to leave an impact that was particularly suited both for the mentor he honored and for himself.

The final element in Coon's motive was the urgency of the need. Feeling fortunate to be in the financial position to make such an opportunity possible for dozens of Northwestern University students, he wisely realized that the time for action was the present.

I do not believe . . . that one should wait until he dies to start carrying out some of the things that he wants done after he passes on. For that reason, arrangements can be made to put the plan into effect for the school year starting next September, to the extent of four scholarships, and as long as

I live (unless some unfortunate and unexpected financial reversal reaches me). I will continue such a plan as long as I live, with the number of scholarships to be included from four to eight at my death.²⁶

If the Hardy Scholarship were to grow to have the significance Coon hoped it would, it would be no accident. He felt deeply that this scholarship should offer more than financial assistance and/or academic honor. What would make this scholarship unique was the opportunity for students to know and feel the influence of a great teacher. Coon wanted each recipient to be exposed to four principles that he felt Hardy furthered through his teachings. As he wrote to Hardy:

These boys must be taught to "think straight," ... how to express and sell the ideas that are the results of such "straight thinking," ... their responsibility to others ... [and] that there is no substitute for hard work and long hours ... Now perhaps I begin to make clear what you gave to me and what I am so anxious to have you pass on to some other boys, who might otherwise never get it—especially after I feel that I have tried to do so and failed. I presume you have been passing it on in recent years, just as when we were together. You would not be the same Hardy otherwise.²⁷

There were other less essential aspects to this scholarship. For example, the Hardy scholars were to enjoy the privilege of having exclusive access to a locked case of books in the Hardy Lounge of Scott Hall. Since the scholarship would involve no stipend in instances where the applicant had no financial need, a commemorative medal would be presented to each recipient, even those who received no monetary aid. In instructions given to Hardy Scholars, it was explained that this medal would be "a prized possession in your post graduate years and a constant reminder of your responsibility and obligation to your community and nation."²⁸ Further, a *Book of the Hardy Scholars* was planned.

[This book] will contain a record of your activities and your contribution as an undergraduate, and as a citizen for the remainder of your life. The pages of the Hardy Book close only with death of the scholar himself. This *Book of the Hardy Scholars* is a public record of the service and social contribution of the men who have held Hardy Scholarships in their undergraduate days.

The massive leather-bound book, some three-and-a-half inches thick, was inscribed with handsome calligraphy, including illuminated letters of fine quality. Until 1948 and Coon's death, the book was kept current.

Two of the first group of Hardy scholars, 1935-36, were James Rahl, later dean of Northwestern University's School of Law from 1972 to 1977, and Lewis Sarett, son of the speech professor, who became a prominent chemist. Some scholars who went on to distinguished careers as speech professors include Don Geiger (1940-41), James H.



Above: Long-time faculty member Clarence DeWitt Hardy, who inspired Owen Coon to endow the Hardy Scholarship

238 McBath (1946-47), Otto Bauer (1949-50), and David Zarefsky (1965-66). Political scientists include Frank C. Morris, Jr. (1966-67), and Austin Ranney (1937-38). Stephan Thernstrom (1953-54) is a prominent historian. And Sander Vanocur (1948-1949) became a well-known network television reporter.

Another aspect of the scholarship, in keeping with the main objective of the scholarship experience, was a monthly conference of the Hardy Scholars. It was hoped that camaraderie with each other and easy association with the faculty would be the natural outcome.

The rub, of course, lay in administering this very distinctive award after Coon and Hardy were dead. Coon attempted to build safeguards into the guidelines, saying:

I am not looking to Northwestern University as an *institution* to accomplish proper results from the expenditure of some money that I have made. *I am looking exclusively to one Clarion DeWitt Hardy to get those results.* I am looking to Clarion DeWitt Hardy to see that even his successor is trained so that proper results will follow, even after you have passed on.⁷⁹

It was Coon's intention that this scholarship would perpetually remain in the control of Hardy and, after his death, of a disciple. It would seem that the spirit of this agreement has been met. Today the administration of the scholarship rests with a faculty committee and the Northwestern University director of forensics, who fills the position once held by Hardy.

Interestingly enough, although one of the earliest Hardy Scholars was Gloria Rensch Beissman, in 1935-36, who was followed by six other women, in 1946 Owen Coon decided against offering the honor to any other women, preferring to support people whom he felt were more likely to have professional lives. In a letter to Clarence T. Simon, then chairman of the Hardy Scholarship Committee, Coon expressed a number of changes he wished to see instituted regarding the fund. The detail about women was perhaps the most substantive. The proposals were discussed at a subsequent meeting of the committee, which responded to the restriction against women.

Your first suggestion that scholarships should be confined to men is entirely acceptable to the committee. It probably will simplify our problem of selection. I do think, however, the committee should reserve the right, in highly exceptional cases and with strong supporting evidence, to present a woman candidate with assurance that she will be considered as a possibility.⁸⁰

For many years, the committee followed this policy, although women were eligible for other debate scholarship money. Recently, the university determined that the Hardy scholarships should be available to all qualified applicants.

"The Reviewing Stand"

The oldest discussion-interview program on the air today is the Northwestern-sponsored "The Reviewing Stand." It began in 1934, emanating from the small campus studio in the basement of Annie May Swift Hall, when WGN installed a line to Evanston that made possible broadcast from the university studio.⁸¹ The format that first year was a fifteen-minute program during which a faculty member gave a brief talk to which graduate student Irving Lee reacted with rehearsed questions. Reflecting the mood of the era, some typical program titles were "Unemployment Insurance" and "The Investor's Part in Recovery."

In 1935, the format changed to feature prepared discussion between two faculty members. Still broadcast from the university studio, the program suffered from technical difficulties and near misses. Because the university studio was somewhat makeshift at first, engineers sometimes had difficulty controlling the volume. Occasionally the program ended a minute or so early—once because nervousness made one participant speak much too quickly, and another time because of the absence of an adequate clock in the studio—and WGN engineers in Chicago had to fill air time with unscheduled announcements.

The next year non-faculty speakers were included, and listener feedback was encouraged. Also in 1936, eight Mutual stations picked up the program to broadcast such topics as "The Rising Level of Taxation" and "The TVA Turmoil." The year 1939 brought a relaxation of the program format. Extemporaneous discussion by three or four participants was led by a moderator. The philosophy underlying the program was to present informal discussion of significant topics covered in the media. Topics were also chosen from suggestions from listeners. By the 1940s, the participants had settled into a routine that included a preliminary luncheon for general discussion of a topic, after which Dean James H. McBurney prepared and distributed an outline that formed the basis for a spontaneous on-the-air discussion. In a memorandum describing the program, McBurney, who served as the moderator for thirty years, commented, "The objectives of discussion do not commit us to milk and water, dispirited conversations. Our programs usually present sharp differences of opinion and always different shades of opinion. . . . The discussion is an invitation 'to sit down and talk this thing over. . . .'"⁸²

Starting in 1945, the program began to travel for some shows, allowing for regional perspectives on such topics as "Are We Fair to Our Indians?"

In 1941, "The Reviewing Stand" expanded to twenty-five minutes. The first subject treated in that time allotment was "Is the United States Repeating 1917?" By that year,

sixty-two affiliates carried the show, and studio audiences were admitted for a brief time. Apparently the discussions were both provocative and exciting, but when some of the audience members joined in with their fists, the show reverted to a no-audience status. Response from the radio listeners was so great that, in 1942, transcripts of the programs were made available in answer to many requests. Because of the increased cost of printing and mailing, however, that policy was discontinued. Also, the program began to fill a full half-hour that year when McBurney became director and moderator, replacing Parker Wheatley, who was called into military service. From 1942 to 1947, Professors Clarence Peters, Karl Robinson, Donley Feddersen, and Stanley Donner, consecutively, assisted in scheduling details so that McBurney was left more free time to carry out his duties as dean. Kathryn Purcell Johnson of Public Relations acted as producer for many years.

Sample titles of shows during the war years are "Unconditional Surrender?" and "Should Labor Strike in Wartime?" Immediate post-war titles included "Do We Face Inflation?" and "Is Russia a Threat to the Peace of the World?" By the early fifties, the program addressed such topics as "Why Theatre?" and "Can We Cure Alcoholism?" "Why Read the Bible?" stimulated one of the greatest responses from the audience. That 1946 program was rebroadcast the next year.

In 1954, "The Reviewing Stand" was broadcast on television as well as radio, but the limited movement of the program proved to be incompatible with the visual medium, and the experiment was short-lived. A companion program more geared to television, "Your Right to Say It," debuted two years later.

During McBurney's many years with the program, he was to meet many well known guests such as John Welch, founder of the John Birch Society, and comedian/civil rights activist Dick Gregory. One program with solid impact featured radio actor William Gargan, whose career had ended when he lost his larynx to cancer. Gargan had agreed to discuss the topic "A Positive Outlook for the Handicapped." Because his esophageal speech—a form of burping air—was difficult to amplify, special arrangements were necessary. Robert W. Thomas, producer at that time, described the scene. "Our WGN engineer had angled a mike toward Gargan, using a second mike to brace it, to keep it from toppling. When Mr. Gargan saw the set-up, he leaned into the mike and spoke directly to the engineer: 'I know I may be difficult to pick up, but do you really think you need two mikes?'"¹⁴ The program was a great success, and was rerun several times.

Another guest was Franklin Delano Roosevelt, Jr., then chairman of the Equal



Left: "How Far Should the United States Go in the War?" was the topic "The Reviewing Stand" addressed in September, 1941. Left to right: Franklin Scott, Northwestern history professor; John Cudahy, former U.S. Ambassador to Belgium; William McGovern, Northwestern professor of political science; and moderator Parker Wheatly

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Below: "The Reviewing Stand" topic on March 4, 1951 was "Social Responsibilities of Scientists." Left to right: James H. McBurney, dean, School of Speech; Susanne K. Langer, philosophy, Columbia; K. Lark-Horovitz, physics, Purdue; and Ovid Eshbach, dean, Northwestern Technological Institute.

242 Employment Opportunity Commission in Washington. His appearance had a hectic start when a taxi driver first delivered him to WGN's old location in Chicago's loop, not realizing its studios had moved to the North Side.

Over the years "The Reviewing Stand" has elicited mail from its listeners, some of which has been curious. One writer confided, "I, too, am worried about juvenile delinquency, but how can we cure this problem if we keep on having children? I think this sort of thing ought to be stopped. I, for one, have never contributed to the problem, directly or indirectly." Another wrote, "I am sitting here full of whiskey, listening to your drunken driving discussion. Keep up the good work."⁸⁵

With McBurney's retirement from the deanship in 1972 came the end of the direct association of the School of Speech with "The Reviewing Stand." Dean Cole of the Medill Journalism School became the show's moderator until the fall of 1978 when University Relations assumed its production, with communication studies professor John McKnight (Speech, 1953) acting as host until 1980 when Jack Thompson, associate dean for continuing education, became the moderator. The oldest continuing network discussion program lives on.

WNUR

On May 8, 1950, Northwestern University radio station WNUR-FM made its first broadcast on a ten-watt transmitter to an area that included Chicago, Skokie, and Glencoe. Radio instructor Willis Butler, Jr. was responsible for organizing the station, which had four objectives. Basically, the station existed to give practical broadcasting experience to advance radio students. Since it was a noncommercial station, it could freely experiment with innovative public service and adult education programming. It was also an easily accessible outlet for the expression of ideas and information from within the university. Finally, WNUR functioned to provide continual educational and entertainment programs for its listenership.

In the beginning, WNUR operated with a paid staff composed of station manager Willis Butler, Jr.; his assistant, Thomas Lewis, who was a graduate assistant in the Department of Radio, Television, and Film; director of news and special events Baskett Mosse, an associate professor of journalism; and several maintenance engineers. About thirty-five radio, television, and film students made up the unpaid staff along with more than fifty other volunteers from other parts of the university. With one exception, funding to support the operation of the station came from the Radio, Television, and Film Department. News and special events were financed by the School of Journalism.

Left: Donly Feddersen, in dark suit, gestures toward a turn table in an early WNUR control room.



Despite WNUR's low-powered transmitter, numerous well-known people were guests during its early years of existence, including actor Douglas Fairbanks, Jr.; Governor Adlai Stevenson; Senators Paul Douglas, Joseph McCarthy, and Wayne Morse; entertainers Victor Borge, Jose Greco, and Frankie Laine; world champion speed typist Albert Tangora; cartoonist Walt Kelly; and Pulitzer Prize winning novelist Louis Bromfield. More recent guests have been former defense minister of Israel Moshe Dayan and news commentator Walter Cronkite.⁶⁶

One of the station's most controversial guests was George Lincoln Rockwell in 1965. Rockwell, who was on campus to appear before the House Un-American Activities Committee of a mock Congress, created a furor when he also made an appearance on WNUR. A member of the Jewish Defense League organized a protest that called for a Federal Communications Commission hearing on the campus radio station, a demand that the Federal Communications Commission ignored.⁶⁷

During its early years, WNUR's air time was limited to 5:00 to 10:15 P.M. Monday through Friday, except for broadcasts during athletic and other special events. A typical day's broadcasting schedule went like this:

Monday, March 2

5:00	Bulletin Board
5:15	News
5:30	Story House
5:45	Children's Holiday
6:00	Music Shop
6:30	Dinner Date
7:00	Curtain Going Up
7:15	Ambassador's Music
7:30	Northwestern University Reviewing Stand
8:00	Masterworks from France
8:30	Cry of Warning
9:00	Meaning of American
9:30	Ways of Mankind
10:00	News

Between terms, the station closed down.



Left: Students broadcast from a more modern WNUR studio.

Since WNUR is a non-profit operation, a fundamental challenge from the beginning has been for WNUR to provide something different in order to compete with other stations. Sometimes coverage adjusts to the moment, as with around-the-clock reports during student strike days of 1970, complete with temporary wiring to Scott Hall to enable live interviews.

WNUR's listenership expanded in 1961 when a donor's gift of \$450 made possible installation of "a long-sought power boost" to a 250-watt transmitter.²⁸ In a few more years, a 1000 watt transmitter named Agnes replaced the weaker one, and air time expanded to fill mornings and weekends. In 1975, a \$75,000 allocation from the School of Speech provided facility improvements which included general renovation, acquisition of stereo equipment, and 7200 watts of power. By that date, the station operated twenty-four hours a day, staffed by nearly 200 volunteer students, many of whom came from schools other than speech.

Today's programming includes a wide range of music and responsiveness to the listenership's interests. The station offers comprehensive North Shore news coverage and is flexible enough to include programs such as a 1979 reprise of a popular radio show of the thirties, "Clara, Lu, 'n' Em." Providing twenty-four hour service, WNUR-FM continues to function as an alternative to commercial radio programming and as an invaluable teaching tool for the university.

Speech Clinic

The concern of one man was responsible for the initial creation of the Speech Clinic at Northwestern University.

For some time, Clarence T. Simon had been aware of the special needs of those who had speaking disorders. Their problems were virtually ignored, while agencies existed for people with other handicaps such as blindness or deafness. In the fall of 1928, then, a Department of Speech Re-education was created in the School of Speech. A brief newspaper announcement of its creation met with an enthusiastic response from the public, reinforcing Simon's belief that his clinic would fill a hitherto unanswered need. A waiting list was established immediately and has existed ever since.

During the first year, a staff of two teachers, Clarence T. Simon and Belle Kennedy, treated ninety-two patients for various defects. Half again as many were on the waiting list. The following year, they handled 187 cases. By 1931, the staff was composed of Northwestern alumni Lois McSloy (Speech, 1930), Regina Hjertebies, Margaret Letzter (Arts, 1915), Hazel DuCles (Speech, 1930), and Paul Moore (Speech, 1930). Only Super-

246 visor of Treatment Belle Kennedy, a graduate of the Central School of Speech Training in London, was not a Northwestern University product.

Apparently, Kennedy came to Dean Ralph Dennis's attention in 1928, when she was a speaker at a professional conference in Chicago, and he hired her to assist Simon in the Speech Clinic. She taught a course in voice and diction in the School of Speech as well, and is remembered as one who had high standards. "Regional accents, sloppy speech habits, poor sibilants and tight jaws received short shrift from her; students were given no rest until they rid themselves of their speech faults."⁸ Kennedy remained on the faculty during the formative years of the clinic, until 1935.

In the beginning, the Speech Clinic facilities were quite primitive, confined to a classroom and several therapy rooms on the third floor of Annie May Swift Hall. There, patients who sought treatment for problems of speech impairment and articulation waited on a church pew in the corridor, the only waiting room area there was. Another shortcoming of this arrangement quickly became apparent. Patients, who included small children and physically impaired adults, had to negotiate several flights of stairs to the basement in order to reach the bathroom facilities. Yet, both patients and clinicians made do for many years.

During the summer school of 1931, the clinic hosted a symposium that consisted of guest lecturers who excelled in the field of speech therapy. Simon was in charge of the class, which heard diverse points of view from the guest experts, each of whom spent a week with the class. Those invited were Professor Smiley Blanton, M.D., Vassar; Mrs. E.W. Scripture, Columbia; Professor Edwin B. Twitmyer, Ph.D., assistant director of the Psychology Laboratory and Clinic, University of Pennsylvania; and Professor Lee Edward Travis, Ph.D., director of the Speech Clinic, the State University of Iowa. It was an opportunity for Northwestern University students to expose themselves to what was happening in the field nationally.

The area of emphasis during these years was in the field of speech correction. Indeed, the avowed purposes of establishing the clinic, as expressed in the 1934-35 Report to the President, were:

- 1) to give remedial treatment to people having speech handicaps which are a definite handicap in school, in social life, and in the business world;
- 2) to conduct investigations and research in problems concerning the causes and treatment of these various difficulties;
- 3) to provide teacher training for prospective workers in the phase of educational activity.

The program in this area progressed steadily at the graduate as well as undergraduate level, and in August of 1936, the school graduated its first two Ph.D.s, Raymond Carhart, whose dissertation was titled "Infra-Glottal Resonance and a Cushion Pipe," and George Paul Moore, whose dissertation was called "A Stroboscopic Study of Vocal Fold Movement." These men joined the faculty, adding much to the school's distinction in this area.

Meanwhile, the clinic continued to maintain a waiting list of potential patients. From an enrollment of 32 clients in 1928-29, the number peaked in 1931-32 at 688. After that



Left: Therapist and patient interact in the Speech Clinic, c. 1942.

year, the number of patients declined steadily, reaching a low of 237 in 1936-37. Despite what might seem to have been a lowered demand for the clinic's services, a waiting list was always maintained. In fact, the clinic, like most areas of the university, was forced to make economic cutbacks that resulted in a reduced staff and the absorption into classroom teaching of some who earlier had been active in clinic work. This accounted for the lowered enrollment.

Gradually, however, activity at the clinic increased. It evolved from a center for treatment of speech defects to a hearing clinic as well. During World War II, Raymond Carhart headed a military center for aural rehabilitation at Deshon Hospital in Butler, Pennsylvania. At the same time, in the Northwestern University Medical School, George E. Shambaugh, Jr. was developing an operating microscope to allow the physician greater precision during otologic surgery. The two sciences complemented one another so that when Carhart returned to Northwestern in 1947, he oversaw research in audiology that refined otologic diagnosis in the medical school. In 1947, "through the joint efforts of Carhart and Shambaugh, and with the cooperation of the School of Speech and the Medical School at Northwestern, a clinic was opened at the Medical School for the diagnosis and treatment of hearing disorders."¹⁰

In the early forties, then, audiology, as it involved the non-medical aspects of hearing, became a part of the program in the School of Speech. With this development, Northwestern was in a secure position to offer various services to the public: diagnosis, medical and/or surgical treatment, hearing tests, fitting and training in the use of hearing aids, training of residual hearing, lip-reading instruction, and speech correction. This new hearing clinic would be located in the medical school building, a part of the Department of Otolaryngology. Its primary service would be directed to clients of limited means.

Within a few years, war veterans would also influence the course of clinical work at Northwestern University. In 1944, in a cooperative program with the Veterans Administration, midwestern veterans were given treatment on the Evanston campus for service-related disorders such as aphasia or hearing loss. Other clinic enrollees included people who stammered or whose larynxes had been surgically removed. In many instances they were patients whose physicians or school authorities had referred them to the clinic for help.

By this time, besides providing remedial treatment of out-patients, the clinic was also engaged in extensive research in both audiology and speech and hearing problems.

Its third function was to train teachers to meet state certification requirements for working with handicapped clients.

The paraphernalia associated with the clinic was far less sophisticated than it is today. The audiometers were primitive forerunners of today's equipment. A person writing in 1947 described other devices that were modern then: "There are both wire and disc recorders, devices to test left or right-handedness (of special value in correction of stuttering), high-speed movie cameras to photograph the vocal cords in action, and apparatus to test breathing methods."¹⁰

During McBurney's administration, there was much development in the department. Professors Raymond Carhart, Helmer Myklebust, Laura Lee, Harold Westlake, and Paul Moore were all especially influential in shaping the study of communicative disorders at Northwestern.

Today the Department of Communicative Disorders is the umbrella over various diagnostic and therapeutic clinics, which include the Hearing Clinic, the Learning Disabilities Clinic, and the Speech and Language Clinics, all located on the Evanston campus, and, in Chicago, the Speech and Language Clinic and the Cleft Palate Clinic. All this activity burgeoned from what was originally a clinic for treating speech defects.

The School of Speech has consistently supported a wide range of activities. In many instances these organizations were and are significant in the lives of both faculty members and students. For most of the participants, a pressing debate, a late-night jazz program, or a challenging diagnosis offers opportunities to apply the theories presented in their classrooms. And in many ways, the combination of theory and practice has been a distinguishing characteristic of the school since its inception.



Conclusion: The second hundred years

In the late 19th century the field of speech was in an embryonic state. While benefiting from some outstanding instructors, the elocution movement and the study of rhetoric were limited in their impact. Elocution fell into academic disfavor and faded from college and university curricula; rhetoric was subsumed by English departments as often as not. At the inception of Cumnock's School of Oratory, only the most optimistic person would have predicted its emergence as a national institution.

A number of factors combined to alter dramatically the school's future. The most obvious was the development of new fields naturally attracted to speech. As elocution began to fade, public speaking and theatre began to have strong proponents, faculty members who drew students into the classrooms. Simultaneously and not coincidentally, the rhetoric groups in English departments formed their own speech-oriented national organization in 1914. Soon, speech correction began to emerge as a science, and a whole new world opened with the advent of the technologically oriented areas of radio, television, and film.

By 1950, a model speech department in this country could have a contingent in rhetoric and public address, theatre, oral interpretation, speech correction, and radio and television. However, speech departments around the country found that they could not unify this seemingly ideal combination of communication fields. Some fields grew strong and set off on their own. Some speech departments were assailed from within their universities by omnivorous, larger departments. A case in point is the University of Minnesota, where speech correction and theatre split off to form their own departments.

Left: A framework display in May of 1979 marks the 100th anniversary of the School of Speech during the Second Century Celebration.

It is crucial to understand that Northwestern's School of Speech maintained its full contingent of speech disciplines during this breaking-away period that was occurring in many speech departments. The central administration at Northwestern University has wisely refused to tamper with the structure of the school, and for the most part the faculty has welcomed the freedom of a self-contained operation. There have been times of uncertainty, though. During the early sixties, there was a move to rehouse the Speech Correction Department in the Medical School, but that never came to fruition. In 1964, a Faculty Planning Report recommended that Speech Education be moved to the School of Education and that Public Address and Group Communication be housed in a new behavior science complex. These recommendations were ignored.

For the most part, the School of Speech uniquely represents all the important areas in the development of speech in this century. The combined strength is told in statistics: 93 faculty members; 1500 students; two of the largest and newest buildings on campus, the Frances Searle Communicative Disorders Building and the Center for Theater and Interpretation.

There were other influences on the growth of the school. One vital factor has been the autonomy afforded by the school's separation from the rest of the university. In most universities, speech departments were part of the liberal arts complexes. A new course or a tenure decision was subjected to the scrutiny of administrators and faculty not familiar with the area. They would not appreciate such course offerings as script writing or the teaching brilliance of an instructor in acting who did not publish. In the School of Speech, it was speech people who judged their own sometimes nonconforming colleagues. The result was a series of innovations and breakthroughs that could not occur in the more restricted liberal arts based departments.

While the school benefited from its autonomy, it also prospered from its association with the rapidly improving Northwestern University. During the years after World War II, Northwestern upgraded its faculty and academic reputation. The School of Speech, sending its students to liberal arts for part of their education, benefited from the improved quality of teaching there. Further, the increasingly high admission standards upgraded the school's student body as well. The School of Speech now has a healthy interaction with the College of Arts and Sciences, far deeper than that of the early years.

The final factor that effected the school's emergence was cultural—the communications revolution. In 100 years of speech education, it was only recently that speech became communications, and communications became an academic power.

When Robert McLean Cumnock founded the school, most of the communications apparatus to which we have become accustomed had not been invented. New media such as film, phonograph, radio, and television, and sophisticated equipment such as anechoic chambers and acoustic labs all came under the rubric of speech. From all over the world, people began to seek information on how to utilize these new instruments of communication. The retitling of Public Address and Group Communications as Communications Studies is evidence of such change in our society, and that department's growth in undergraduate enrollment from 50 students in the mid-sixties to more than 300 by the late seventies suggests its timeliness. The Departments of Communication Studies and Radio, Television, and Film together compose nine percent of the entire Northwestern University undergraduate student body. Taken as an entity, the School of Speech may well be the most comprehensive education institution dedicated to the teaching and studying of communication in the world.

The future is not without peril. Specialization, which has given the school such great depth, has also affected its central core. What was once a small, dedicated operation is now split into many areas. Today's student does not follow a course of study that is universal to every speech student. No core of common courses can be labeled a speech major. Instead, it is customary for departments to organize clusters of courses that closely reflect academic interests. An argument can be made for this procedure since the departments often have such disparate interests. However, in order to maintain its coherence as a dominant force in the area of speech and a teacher of communication to society's leaders, the School of Speech needs a philosophical base. In the words of Professor Emeritus Wallace Bacon:

Speech is at heart and profoundly interdisciplinary. The issues touched by communicative disorders are not found only within the clinic; the issues touched by theatre and interpretation are not simply locked into literary texts; the issues touched by rhetoric and group processes are not issues solved simply by knowledge of codes. The communication expert who decides to seek a career in the field of health care had better know something about health care. The expert in legal communication had better know something about the law. The poetry therapist had better know more than how to read a poem aloud.

The School of Speech does well, on the whole, in stretching out into these related disciplines.¹

The strategy and direction of this philosophical base will determine much of the school's future in its second century.

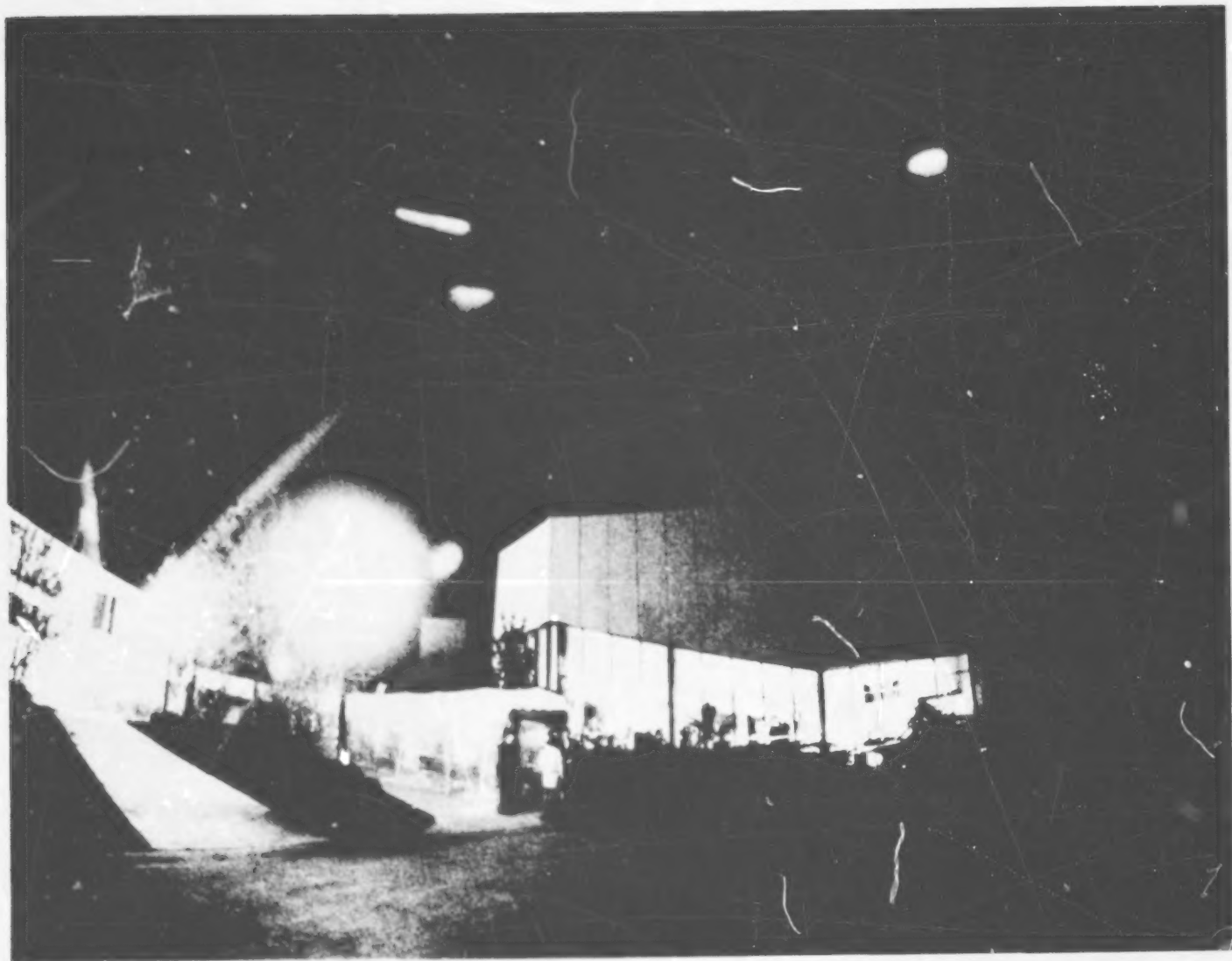
Another problem for the school is the diminishing number of potential students, a

result of a declining birthrate and the troublesome rise in private-school tuition. The prominence of the school rests on its ability to attract the best young men and women to its educational program. The next two decades will find the pressure for high-quality students intensified because of simple demographics. Administrators and faculty of the school will have to continue to innovate, create vanguard programs, and find new ways to encourage quality.

It is, after all, quality that has always marked this distinguished institution. From the early days of Cumnock to the recent years of Wood, the school has consistently elected quality over its sometimes more expedient alternatives. And that quality has not been isolated, but has permeated every aspect of the school. It may have been Dennis himself presenting a reading to a class of freshmen, Sarett lecturing on beauty, Carhart supervising the dissection of a sheep's larynx, or Ward conducting a seminar for teachers—but quality has been respected always.

As the school enters its second century, the future will again rest with the men and women who teach and learn in the speech classrooms. What happens there will determine how successful the school will be in the coming years. The buildings and the equipment, while always important, are merely the backdrop for that vital interaction between student and teacher. The School of Speech has always been characterized by outstanding people who learned from one another. That is where it began, and how it will continue. In the words of the late Professor Walter B. Scott, inscribed on a plaque in Annie May Swift Hall, "For a hundred years our school has fostered the Arts and Sciences of Speech. This tablet will remind those to come of what they owe to those who went before. Our future must be the fulfilled promise of our past."

Right: Pick-Staiger Concert Hall the evening of the gala honoring the School of Speech in its 100th year.



Faculty List

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Administration

Roy V. Wood, Dean and Professor of Speech

Tom W. Tillman, Associate Dean and Professor of Audiology

Cathy S. Martin, Associate Dean and Instructor in Speech

Ruth K. Belzer, Associate Dean and Lecturer in Speech

The School of Oratory

Katherine Alvord	1893-1894	Hazel Easton	1919-(1936)	Freda Keys	1914-1915
Helen Bailey Babcock	1894-1897	Julia Beth Farrell	1914-1917	Viola Kiesling	1917-1918
Clara Burbank Batchelder	1892-1894	Margaret T. Fraser	1919-1920	Nina B. Lamkin	1916-1919
Isabel Garghill Beecher	1892-1898	Margaret Grace Gilbert	1909-1914	James Lawrence Lardner	1909-(1941)
Mary Agnes Bidwell	1892-1894	Winifred Gray	1896-1897	Agness Law	1897-1920
Ella L. Bridges	1917-1918	Clarion Dewitt Hardy	1912-(1936)	Laura Lee	1907-1916
Mary Bronson	1918-1919	Helen Wilder Hazleton	1919-(1923)	Margaret Russell Lightbody	1896-1908
Mabel Church	1899-1902	Oliver E. Hinsdell	1918-1919	Clarine Llewellyn	1916-1919
Corrine Agnes Cohn	1903-1909	Elizabeth Roxana Hunt	1892-1903	Isabelle Lovedale	1904-(1936)
Robert McLean Cumnock	1868-1917	Sarah Lulu Hutchinson	1894-1896	Grace Hortense Mattern	1919-(1924)
Susan Burdick Davis	1914-1917	Theodora Ursula Irvine	1898-1899	Amelia Catherine McCluskey	1894-1903
Ralph Brownell Dennis	1901-(1942)	Freda D. Johnson	1917-1918	Josephine Frances McGarry	1905-1916
ex. 1910-1913		Lulu Electra Jones	1890-1894	Adelaide Laura Murphy	1889-1894

May Ethel Neal	1893-1906	Elsie Green Piper	1915-1920	Effyan Reel Wambaugh	1896-1900
Grace Doland Paul	1914-1918	Leila Powell	1920-(1924)	Burr Miller Weeden	1893-1895
Charles William Pearson	1895-1896	Ella Amelia Reed	1895-1899	Anna Jane Wilcox	1896-1898
Martin Pearl Pearson	1895-1903	Anna Eleanora Robinson	1892-1894	Merle Leslie Wright	1915-1922
Anna Gerls Pease	1903-1913	Edith A. Stone	1917-1918		

The School of Speech

Public Speaking / Public Address and Group Communication / Communication Studies

Ethel M. Albert	1966-1975	Thomas E. Farrell	1976-	Carol McMillan	1923-1924
James William Armstrong	1923-1937	Phyllis Garapher	1934-1936	Glen E. Mills	1942-1968
Paul H. Arntson	1974-	Royal Garff	1931-1937	Frank D. Nelson	1959-1964
William E. Bailey	1970-1971	Alvin A. Goldberg	1969-1971	Malcolm R. Parks	1976-1978
Dean C. Barnlund	1952-1962	G. Thomas Goodnight	1975-	Clarence Peters	1940-1945
George Beauchamp	1934-1936	Leland Milburn Griffin	1956-	Hardy Ray	1931-1936
Charles R. Berger	1971-	Franklyn S. Hazman	1948-	Eugene E. Rebstock	1955-1958
Howard Berolzheimer	1924-1934	Kenneth Gordon Hance	1945-1956	Irving J. Rein	1969-
Lenore F. Borzak	1974-	Clarion DeWitt Hardy	(1912)-1936	James E. Roever	1964-1968
Robert D. Brooks	1970-1974	Naomi Herrin Hill	1942-1945	Michael Roloff	1978-Present
Parke Gillette Burgess	1958-1963	Susan Houston	1966-1968	George A. Sanborn	1959-1964
John Casteel	1927-1930	John L. Jellicorse	1962-1969	Lew Sarett	1920-1953
John C. Condon, Jr.	1963-1969	Renee Kranz	1969-1970	Gale W. J. Seivers	1966-1967
Mason G. Daly	1948-1951	Irving J. Lee	1936-1955	Marylin Weber	1978-
Arthur P. Doederlein	1968-1969	Robin E. Lester	1979-	Robert O. Weiss	1954-1955
John H. Doesburg	1930-1933	Herbert Brown Maw	1925-1927	Russel Windes, Jr.	1956-1960
William C. Donaghy	1967-1968	James H. McBurney	1936-1972	Gordon Winks	1932-1937
Paul J. Dovre	1962-1963	Thomas B. McClain	1964-1970	Roy V. Wood	1967-
Calvin W. Downs	1964-1967	Ford McCoy	1930-1933	Ernest J. Wrage	1941-1965
Jean Durall	1978-	Emmit J. McHenry	1972-1975	David H. Zarefsky	1968-
John Edmunds	1927-1930	John L. McKnight	1969-		

Physical Education

Helen Wilder Hazleton	(1919)-1923	Margaret S. Kranz	1920-1932
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Radio / Radio and Television / Radio Television Film

Robert J. Banner, Jr.	1948-1950	Jack C. Ellis	1956-	Muriel Landers	1945-1949
Lyle D. Barnhart	1948-1966	Donley Feddersen	1943-1961	Martin J. Maloney	1946-1980
James R. Benning	1975-1976	Michael Roy Fisher	1968-1973	Leo Martin	1944-1946
Thomas Brener	1977-1978	Robert S. Fortner	1978-1979	T. Stephen May	1966-
Robert E. Buchanan	1948-1950	John W. Gartley	1973-	Robert G. Pekurny	1977-
Willis L. Butler	1950-1955	Lynn J. Gartley	1975-	Manjunath Pendakur	1980-
Louis P. Castelli	1976-	Robert Guilbert	1949-1951	John S. Scheinfeld	1977-1978
Chester F. Caton	1948-1950	Dana H. Hodgdon	1972-	Ellen E. Seiter	1978-1979
Michelle Citron	1978-	Armand Lee Hunter	1942-1947	Gerald J. Temaner	1955-1966
Albert Crews	1937-1943	Charles F. Hunter	1947-1975	Marjorie M. Thomas	1947-1951
Stanley T. Donner	1938-1948	Stuart M. Kaminsky	1972-Present	Robert W. Thomas	1966-1968
Bill Duane	1949-1950	Charles N. Kleinhans	1977-Present	Atholl D. (Paddy) Whannel	1972-1980

Theatre

Robert A. Atkins, Jr.	1973-1975	Alexander Dean	1923-1927	Theodore B. Hinkley	1925-1930
John Baird	1930-1936	Caroline Dodge	1980-	Leslie Hinderyckx	1964-
Samuel C. Ball	1960-	David Downs	1973-	Mary Jane Houston	1934-1935
Lynda Bender	1978-	Gene Duckworth	1953-1955	Patricia Howard	1976-1978
Salvador F. Bernal	1972-1973	Harold A. Ehrensperger	1934-1936	Yvonne M. Jackson	1972-1979
Erwin F. Beyer	1972-	Dean Farnsworth	1927-1929	Linda Walsh Jenkins	1976-
Joseph R. Brickett	1966-1969	Gregory Foley	1923-1925	Ramon Kessler	1941-1943
Richard J. Burgwin	1962-1964	Eugene N. Frost	1925-1928	Alvina E. Krause	1930-1963
Aleyn H. Burtis	1925-1926	Theodore Fuchs	1932-1970	Jerome B. Landfield	1964-1967
Geoffrey T. Bushor	1972-1974	Nancy Gade	1962-1965	Susan Lee	1979-
Charlotte Chorpenning	1928-1931	Charles J. Gaupp, Jr.	1959-1960	Don David Lev	1966-1969
James Church	1925-1926	Joseph S. Gaylord	1921-1924	Garrett H. Leverton	1928-1938
James F. Coakley	1971-	Ida Mae Goe	1946-1955	James W. Linnell	1970-1975
George P. Crepeau	1957-1959	Allan E. Granstrom	1970-1971	Douglas T. McCulloch	1969-1977
Rita Criste	1950-1966	Phyllis Griffin	1978-	Barbara M. McIntyre	1966-1971
Edward J. Crowley	1949-1961	Charles Grimsley	1976-1979	Dale E. Miller	1970-1971
Barbara R. Damron	1968-1969	Hubert C. Heffner	1930-1940	Dominic Missini	1980-

Lee Mitchell 1929-1972
 Vance Murlock Morton 1925-1927
 Grace Newell 1944-1946
 Ronald B. Parady 1975-1980
 Portia B. Patterson 1969-1970
 Wesley Peters 1977-1979
 Herbert Philippi 1947-1957
 Helen Picking 1941-1942
 Berneice Prisk 1930-1942
 Jon G. Putnam 1979-1980
 Clement Ramsland 1940-1941
 Bonnie N. Raphael 1973-1976

Interpretation

Wallace A. Bacon 1947-1979
 Robert S. Breen 1930-1978
 Josephine N. Broholm 1941-1942
 Dwight Conquergood 1978-
 Kenneth C. Crannell 1964-1965
 Cornelius Carman Cunningham 1929-1947
 Charlotte Elizabeth Dakin 1923-1936
 Ralph Brownell Dennis (1920)-1942
 Hazel Easton (1920)-1936
 John Cornwall Edwards 1956-1961
 Paul C. Edwards 1979-

Speech Education

Helen Baldwin 1932-1933
 Jane Bierstedt 1944-1946
 Isaac P. Brackett 1941-1951
 Kenneth L. Brown 1960-1967
 Joan M. Buffinton 1972-1976
 Pamela Cooper 1979-

Paul D. Reinhardt 1955-1959
 Claudia Webster Robinson 1944-1952
 Inge Schmidt 1960-1962
 Robert I. Schneideman 1953-
 Ronald Schulz 1950-1952
 Walter B. Scott 1939-1977
 Kathleen Smigielski 1980-
 Edward Staadt 1925-1926
 Michael Thomas 1975-1976
 Anne H. Thurman 1968-
 Richard L. Trautner 1977-
 Harold John Todd 1961-1962

Frank J. Galati 1970-
 Don J. Geiger 1948-1950
 Lilla A. Heston 1961-
 Dugan Laird 1948-1951
 James Lawrence Lardner (1909)-1941
 Charlotte Lee 1942-1975
 Esther Lehrbas 1927-1928
 Chester C. Long 1961-1962
 Isabelle Lovedale (1904)-1936
 Grace Hortense Mattern (1919)-1924
 Erma Blaine McKendry 1922-1924

Lois McSloy Crews 1935-1941
 Hazel Mercer DuCles 1932-1933
 Verra Finger 1932-1940
 Kathleen M. Galvin 1968-
 Lawrence F. Hall 1923-1926
 Mamie Jones 1944-1949

Delbert J. Unruh 1966-1972
 Charles C. Vance 1936-1940
 Leon J. Van Dyke 1975-1980
 John E. Van Meter 1959-1964
 Winifred Ward 1918-1950
 J. Skelly Warren 1975-1977
 John W. Williams 1974-
 Richard A. Willis 1967-1970
 Anne Woodworth 1976-1977
 Joe Zimmerman 1945-1947
 Charles Zoecker 1933-1935

Martha Oliver Mendenhall 1927-1928
 J. Manley Phelps 1924-1930
 Leila Powell 1920-1924
 La Von Rall 1924-1925
 Leland H. Roloff 1968-
 Nadine Shepardson 1926-1929
 Pearle Aikin Smith 1924-1927
 Carol Simpson Stern 1974-
 Ethel Rogers Swift 1925-1936
 Constance Welch 1926-1936

Emanuel Kerikas 1957-1964
 David C. Kleiman 1976-1979
 Margaret Letzter 1934-1936
 Barbara McDermitt 1975-1976
 Doyle G. McKinney 1959-1961
 Gertrude Conley Moore 1931-1937

James Meyers Mullendore	1942-1946	Marcella Oberle	1954-1960	John Pruis	1950-1951	261
P. Judson Newcombe	1965-1970	Gordon E. Peterson	1943-1945	Karl Robinson	1938-1965	
					ex. 1942-1945	

Speech Re-education / Speech Correction and Audiology / Communicative Disorders

Phyllis H. Albrecht	1974-	Hilda B. Fisher	1950-	Florence Lightfoot	1954-1956
Jane Axel	1979-	Philip Friedman	1971-1976	Bonnie E. Litowitz	1975-
Margaret W. Aylesworth	1971-	John H. Gaeth	1949-1956	Larry J. Little	1973-1975
Thomas R. Behrens	1963-1965	Dean Garstecki	1978-	Jeri A. Logemann	1980-
Anita E. Bellmann (Adams)	1966-1967	Keith D. Gish	1965-1967	Mary M. Lombard	1968-1969
Bruce E. Bennett	1971-1973	J. Keith Graham	1955-1963	Reed Lyon	1980-
James C. Blair	1974-1975	Hugo H. Gregory Jr.	1962-	Noel D. Matkin	1967-1975
Jane W. Blalock	1975-	June Haerle	1977-	Rachel Mayberry	1977-
Frances K. Block	1974-	Earl R. Harford Jr.	1959-1976	Harold J. McGrady Jr.	1965-1974
Janet R. Bornhoeft	1972-1973	David M. Harris	1977-1979	Nora E. McLaughlin (Manago)	1970-1972
Elaine L. Brown	1962-	Sandra D. Hayward	1969-1978	Irene K. Millman	1969-1970
Gerald J. Canter	1963-	Diane Gustafson Hill	1971-	Wynnette Moneka	1978-
Raymond T. Carhart	1936-1976	James Hillenbrand	1980-	G. Paul Moore	1930-1962
Edward J. Carney	1979-1980	Renee S. Jans	1974-1979	Kenneth L. Moses	1971-1976
Carol C. Ceithaml	1970-1973	James L. Jerger	1956-1961	Susan T. Mulhern	1969-
Mary Ann Cheatham	1974-1977	Cynthia Jane Johnson	1978-	Ann M. Mulholland	1957-1965
Jerome Cohen	1971-1973	Doris J. Johnson	1962-	Helmer R. Myklebust	1948-1969
Yolande R. Crosby	1970-1972	Belle Kennedy	1929-1935	John A. Nesbitt	1974-1980
Peter J. Dallos	1962-	Jacquiline Kimel	1975-1977	Arthur I. Neyhus	1962-1976
Roger M. Dalston	1968-1979	Doris J. Kistler	1977-	Elizabeth Noell	1979-
David Ross Dickson	1959-1968	Devera S. Klein	1976-	P. Douglas Noffsinger	1971-1980
Elizabeth F. Dodds	1967-	Helen Sullivan Knight	1936-1942	Wayne O. Olsen	1964-1974
Leo G. Doefler	1947-1948	Roy A. Koenigsknecht	1968-	Don A. Olson	1965-1969
Jo Ann G. Dolle	1975-1976	Laura L. Lee	1956-1979	Miriam D. Pauls	1948-1949
Charles Ray Elliott	1950-1956	Janet W. Lerner	1969-1974	Suzanne Perlman	1979-1980
Lois L. Elliott	1976-	Gunnar K. Liden	1967-1968	Donna M. Petersen	1975-1978
Pamela C. Evans	1973-1975	Elaine S. Liebman	1963-1966	Neal Peyser	1979-
Frances R. Freeman	1979-1980	Charles M. Lightfoot	1951-1955	Blanche Podhajsky	1980-

262	George Propp	1972-1975	Dianne Todd Shields	1972-1974	Tom Tillman	1961-
	Michael J. M. Raffin	1977-1979	Clarence T. Simon	1921-1965	Judith E. Trost	1963-
	Judith A. Rassi	1967-	Timothy S. Smith	1977-1979	Margaret R. Walker	1969-1971
	Israel Raz	1980-	Carol S. Sonnenschein	1970-1974	Barbara B. Walvoord	1964-1966
	William F. Rintelmann	1963-1966	Linda E. Spencer	1974-1976	Chang-Yang Wang	1971-1972
	David R. Rutherford	1957-	C. Addison Stone	1978-	Harold Westlake	1944-1971
	Patricia A. Scherer	1966-1978	Linda Swisher	1975-1977	Frederic Wightman	1974-
	Martin C. Schultz	1954-1955	Eileen A. Tambellini	1967-1968	Laura A. Wilber	1978-
	Anne E. Shaw	1974-1975	Jeanne S. Thomas	1970-1977	Lamar L. Young	1974-1976

Key to abbreviations

AMS	Annie May Swift Hall Folder, Buildings Reference File, NUA.	SSA	Northwestern University Bulletin: School of Speech Announcement, NUA.
CPF	Cumnock Personnel File, NUA.	SSFM	School of Speech Faculty Minutes, NUA.
DPF	Dennis Personnel File, NUA.	SSGF	School of Speech General Files, NUA.
HSF	Hardy Scholarship File, School of Speech Collection, NUA.	SOFM	School of Oratory Faculty Minutes, NUA.
NUA	Northwestern University Archives, Evanston, IL.	TM	Northwestern University Board of Trustees Minutes, NUA.
NUUC	Northwestern University Undergraduate Catalog, NUA.	WWP	Winifred Ward Papers, NUA.
PR	Northwestern University President's Report, NUA.		

Introduction

1. Stanley T. Donner, "Ralph Dennis: A Great Teacher," *Speech Teacher* 11 (September, 1962): 214.
2. SSFM, 8 June 1977.

Chapter one:

1. Grace Mattern, "Biography of Robert McLean Cumnock" (Master's thesis, Northwestern University, 1929), NUA, p. 19.
2. TM, 2 September 1868.
3. Also in 1868, Cumnock married Charlotte Nye of Middleton, Connecticut, who died only seven years later. In 1878, he married Anna Webster of Evanston. Mattern, pp. 22 and 29.
4. Frederick A. Norwood, *From Dawn to Midday at Garrett* (Evanston: Garrett-Evangelical Theological Seminary, 1978), p. 16.
5. Mattern, p. 4.

6. Vincent to Mattern, 14 March 1929, CPF.
7. PR, 1876-77.
8. Robert McLean Cumnock, ed., *Choice Readings*, 16th ed. (Chicago: Jansen, McClurg & Co., 1887), p. 137.
9. Joseph E. Bray to Mattern, 25 March 1929, CPF.
10. Sparks to Mattern, 2 April 1929, CPF.
11. PR, 1877-78, p. 2.
12. *Northwestern University Catalogue*, 1878-79, NUA, p. 54.
13. Harold F. Williamson and Payson S. Wild, *Northwestern University: A History 1850-1975* (Evanston: Northwestern University Press, 1976) p. 56.
14. James J. Barry, "Ralph Brownell Dennis, Lecturer, Interpreter, and Dean of the School of Speech" (Master's thesis, Northwestern University, 1947), p. 32.
15. Although it was never officially known as the Cumnock School of Oratory, many people called it that in acknowledgement of the influence of its founder.
16. *The Northwestern*, 23 September 1892, p. 237.
17. TM, 23 June 1894.
18. TM, 4 February 1895.
19. Jessie Farlow Kriel to author, undated.
20. Robert D. Sheppard and Harvey B. Hurd, eds., *History of Northwestern University and Evanston* (Chicago: Munsell Publishing Co., 1906), pp. 149-50.
21. Diana Liu, "Interpretation Department Interpreted," *Community Artist*, vol. I, issue 1 (13 February 1978): 4.
22. SOFM, 11 October 1895.
23. James Lawrence Lardner, "In Memorium," CPF.
24. *Garrett Biblical Institute, Semi-Centennial Celebration 1906* (Evanston: Garrett Biblical Institute, 1906), p. 259.
25. Paul Pearson, "In Memorium," CPF.
26. Mattern, p. 62.
27. *Ibid.*, pp. 62-3.
28. Paul Pearson, "Public Speaking as an Art," [9 April 1910], *School of Oratory*, School of Speech Collection, School of Oratory File, NUA.
29. Cora Levy Heimann to author, 16 September 1978.
30. Williamson and Wild, p. 62.
31. TM, 20 May 1907.
32. TM, 17 February 1913.
33. Mattern, p. 43.

Chapter two:

1. James J. Barry, "Ralph Brownell Dennis, Lecturer, Interpreter, and Dean of the School of Speech" (Master's thesis, Northwestern University, 1947), p. 32.

2. *Ibid.*, p. 40.
3. *Ibid.*, p. 42.
4. There she sought treatment after an unsuccessful stay in the New York State Sanitarium the previous year. Because of Myrta Dennis's disease, the couple spent many years in separation while she resided in Arizona. In 1938, she died in Tucson.
5. In 1926-27, however, Dennis limited the total school enrollment to 275 and, noting that 30 applicants had been rejected that year, anticipated the day when they would reject as many students as they accepted. PR, 1927-28.
6. Dennis to Mrs. G.F. Swift, Sr., 8 May 1922, AMS.
7. TM, 24 February 1917.
8. Rather than being the vanguard of the field, Northwestern was merely keeping pace with such institutions as the Universities of Wisconsin, Iowa, and Michigan, and Cornell and Ohio Wesleyan, all of which already offered graduate degrees. Iowa and Wisconsin granted the Ph. D. as well. During this same period, official action at the 18 June 1927 board of trustees meeting changed Dennis's title from "Director" to "Dean."
9. *The Cameo of Zeta Phi Eta*, April 1916.
10. Hardy to Scott, 10 May 1926, Walter Dill Scott Papers, Dean Dennis Biographical File, NUA.
11. Ralph Dennis, "Summer Session Opens June 28th," School of Speech Miscellaneous Records, Summer School File, NUA.
12. Dennis to "Sir," 12 May 1920, DFF.
13. Winifred Ward, "Three People," WWP, p. 12.
14. Helen Sullivan Knight and Paul Knight, interview with author, June 1979, Glenview, IL.
15. Apparently the entertainment at these affairs was superior to the food served. One faculty member recalls that a typical menu might feature pale meatloaf with a cream sauce, and cauliflower. An alumna recalls that despite generally lackluster lunches, one could rely on consistently good Swedish rye bread from an Evanston bakery. One claims to have attended not because of the food, but in spite of it.
16. This association was created in 1914 as a split-off from the National Council of Teachers of English. Three of the founders of the association were then, or later became, Northwestern faculty members: C.D. Hardy, J. L. Lardner, and Lew Sarett.
17. Dennis to Frank Oates, 14 February 1921.
18. TM, 28 October 1924.
19. Ward, p. 15.
20. Kenneth Russell Hosie, "Theatre 65" (Master's thesis, Pennsylvania State University, 1972), p. 12.
21. Christianna Hoover Repke to author, undated.
22. TM, 28 October 1924.
23. C. T. Simon, "Curing Stammerers at the School of Speech," *Alumni News*, January 1931, p. 11.
24. Hardy to Cumnock, 22 December 1925, CPF.
25. Dennis to Howard, 1 September 1926, DFF.
26. Dennis correspondence, 27 January 1922, DFF.
27. Dennis correspondence, 9 February 1928, DFF.

28. Dennis correspondence, 19 December 1922, DPF.
29. Dennis correspondence, 18 October 1927, DPF.
30. Dennis correspondence, 20 October 1927, DPF.
31. James Landrner, "Dean Ralph B. Dennis Dies," *Alumni News*, October 1942, p. 12.
32. Dennis to alumni, 30 September 1921, School of Speech Miscellaneous Records, JUA.
33. PR, 1921-22, p. 54.
34. Dennis to Swift, 12 June 1920, AMS.
35. Swift to Dennis, 23 June 1920, AMS.
36. Dennis to Swift, 27 June 1921, AMS.
37. Swift to Dennis, 5 November 1921, AMS.
38. Dennis to Swift, 2 December 1921, AMS.
39. There is a story, perhaps apocryphal, which a member of the class of '31 recalls. "... about 1926 a prop was needed for a play. They took the portrait of Annie May Swift from what was then the library on the first floor and hung it on the set. During the course of the play one of the characters gestured toward the portrait and said the line, 'The first Lady So-and-so was a butcher's daughter.' I was told that members of the Swift family were in the audience." Richard Hadley to author, 26 September 1978.
40. Cumrock to Dennis, 3 December 1922, CPF.
41. *Northwestern University Bulletin*, Vol. XVI, No. 21 (11 February 1916):7.
42. Dennis to Cumrock, 2 May 1919, CPF.
43. "Northwestern University Commencement Program," 1919, p. 4.
44. Easton, interview with author, July 1978, Evanston, IL.
45. Lilly to author, 18 August 1978.
46. Cumrock to Dennis, 27 December 1923, CPF.
47. Cumrock to Dennis, 18 February 1925, CPF.
48. Cumrock to Scott, 13 June 1928, CPF.

Chapter three:

1. It is indicative of the esteem in which Cumrock was held that the letterhead of the School of Speech stationery carried Cumrock's name in the place of honor on the left, "Robert L. [sic] Cumrock, Dean Emeritus" (although he never held the official title of dean) and on the right, "Ralph Dennis, Dean."
2. 1932 Syllabus (the Northwestern University yearbook).
3. Jeanette Moser Howard, an alumna, writes, "Please find a place around the new building [the Theatre and Interpretation Center] for the hollyhocks of Dean Dennis." Howard to author, undated.
4. Geraldine Brain Sika recalled this association of poem and plant from her days as a graduate student in speech. Sika, interview with author, November 1978, Evanston, IL.

5. James Lawrence Lardner, "A History of the School of Speech of Northwestern University," 1951, NUA, p. 64.
6. Ward to Dennis, undated, Winifred Ward Personnel File, NUA.
7. Dennis to Ward, 29 July 1936, Winifred Ward Personnel File, NUA.
8. Albert Crews, "The Mouse-trap Principle," *Alumni News*, March 1937, p. 7.
9. Untitled report, January 1939, SSGF, WNUR File.
10. "The University Committee on Radio," (report of the subcommittee), SSGF, WNUR File.
11. Albert Crews, "And the Fourth 'R' Is Radio," *Alumni News*, 14 April 1938, p. 7.
12. SSFM, 13 March 1942.
13. SSFM, 13 October 1928.
14. SSFM, December 1929.
15. "Report of Special Curriculum Committee," 12 April 1938, SSFM.
16. Ibid.
17. Martin Maloney, interview with author, December 1979, Evanston, IL.
18. Dennis correspondence, 1 March 1940, DPF.
19. Dennis correspondence, 6 March 1940, DPF.
20. Dennis correspondence, 9 March 1940, DPF.
21. Dennis correspondence, undated, DPF.
22. Dennis correspondence, 18 March 1942, DPF.
23. Dennis correspondence, 23 February 1938, DPF.
24. John Van Meter, interview with author, 1978, Evanston, IL.
25. Dennis correspondence, 17 September 1930, DPF.
26. William Z. Cline, interview with author, 1979, Evanston, IL. See also Maxwell Balfour Biographical File, NUA.
27. Dennis correspondence, 10 March 1933, DPF.
28. Dennis correspondence, 18 March 1933, DPF.
29. Dennis correspondence, 12 February 1937, DPF.
30. "Alumni Foundation Century Plan," 22 February 1937, School of Speech Miscellaneous Records, Alumni File, NUA.
31. Dennis to alumni, 1937, DPF.
32. Dennis to participants, 22 March 1933, School of Speech Miscellaneous Records, Alumni File, NUA.
33. Dorothy Ritchey to author, 11 August 1978.
34. Crews, "Mouse-trap," p. 9.
35. PR, 1940-41.
36. Fred D. Fagg, Jr. to Dennis, 8 October 1941, Fred D. Fagg Papers, NUA.

37. Chaired by C.C. Cunningham, its other members were James H. McBurney, Walter B. Scott, and Clarence T. Simon.
38. "First Committee Report on the Deanship of the School of Speech," Franklyn Bliss Snyder Papers, NUA, p. 3.
39. *Ibid.*, p. 4.
40. The question of the sex of the next dean never was an issue. Apparently the possibility of considering a female candidate was beyond the committee's ken.
41. "Committee Report on Deanship," Franklyn Bliss Snyder Papers, NUA, p. 12.
42. Alan Monroe was an alumnus, but had been away from campus for a number of years.
43. "Supplementary and Final Report of the Committee on the Deanship of the School of Speech," Franklyn Bliss Snyder Papers, NUA.

Chapter four:

1. James H. McBurney, telephone interview with author, June 1980, Tryon, N.C./Evanston, IL.
2. Cunningham to McBurney, 26 November 1946, Cunningham Personnel File, NUA.
3. SSA, 1942-43, p. 17.
4. SSA, 1971-72, p. 165.
5. *Ibid.*, p. 171.
6. *Ibid.*, p. 172.
7. *Ibid.*, pp. 171-2.
8. Robert Breen, interview with author, 1979, Evanston, IL.
9. Robert Breen, "The Chamber Theatre," *The Cameo of Zeta Phi Eta*, December 1953, p. 7.
10. *Ibid.*
11. SSA, 1942-43, p. 24.
12. SSA, 1947-48, p. 19.
13. Lee Mitchell, "The Northwestern University Theatre Organization Described," *Players*, Vol. 18 (1942).
14. "Ed Crowley Buys His 15,000 Theatre Ticket," *Evanston Review*, 16 October 1958, p. 56.
15. Lee Mitchell, "The University Theatre," 14 May 1968, file in Theatre Department office, School of Speech, Northwestern University.
16. Jean Kovalick, "Teaching the Craft of Theatre," *Northwestern University Review*, Spring 1969, p. 21.
17. Leslie Hinderyckx, interview with author, July 1979, Evanston, IL.
18. "Recommendation for Appointment Sheet," 11 April 1951, (George) Paul Moore Papers, NUA.
19. University release, 2 August 1945, SSGF.
20. *Ibid.*
21. "Report on the Program in Education of the Deaf and Hard of Hearing," 1946, SSGF, Communicative Disorders File.
22. *Ibid.*
23. SSFM, November 1947.

24. Ray Ripton, "Help for Communicative Disorders," *Alumni News*, July 1960, p. 7.
25. SSA, 1947-48, p. 25.
26. Martin Maloney, interview with author, December 1979, Evanston, IL.
27. Jack Ellis, interview with author, July 1979, Evanston, IL.
28. Ibid.
29. NUUC, 1977-78, p. 169.
30. University release, undated, file in Radio, Television, and Film Department office, School of Speech, Northwestern University.
31. "Film Wins Top Award at International Festival," *Alumni News*, February 1963, p. 21.
32. NUUC, 1978-79, p. 161.
33. "Faculty Planning Committee Report," 1964, file in dean's office, School of Speech, Northwestern University.
34. SSA, 1942-43, p. 4.
35. PR, 1942-43, p. 46.
36. Ibid., p. 48.
37. Ibid.
38. Ibid., p. 63.
39. PR, 1947-48, pp. 118-9.
40. PR, 1945-46, p. 86.
41. PR, 1946-47, p. 82.
42. PR, 1945-46, p. 87.
43. McBurney telephone interview.
44. PR, 1946-47, p. 82.
45. Payson S. Wild to William S. Kerr, 27 September 1954, Payson S. Wild Papers, School of Speech File, NUA.
46. Caryl W. Krueger to author, 6 October 1978.
47. SSFM, 8 May 1951.
48. Ibid.
49. Wallace Bacon, interview with author, 1979, Evanston, IL.
50. SSFM, 8 May 1951.
51. Ibid.
52. Ibid.
53. "Graduate Planning Committee Report," 8 May 1951, NUA.
54. SSFM, 6 May 1952.
55. SSFM, 8 April 1958.
56. McBurney telephone interview.

Chapter five:

1. Winifred Ward, "Three People," WWP, p. 7.
2. *Ibid.*, p. 8.
3. Henrietta Erdman to Tom Tillman, 8 August 1978, author's file.
4. Dennis to Scott, 22 February 1934, Walter Dill Scott Papers, NUA.
5. *Traer Star-Clipper* (clipping), 24 November 1950, Agness Law Personnel File, NUA.
6. *School of Oratory Catalogues*, 1905-1906 through 1913-1914, NUA.
7. Isabel Beecher correspondence, 16 December 1921, Alumni Biographical Files, SSGF.
8. Robert Breen, "Spectra," James Lawrence Lardner Biographical File, SSGF.
9. John Van Meter, interview with author, 1978, Evanston, IL.
10. Breen, "Spectra."
11. "The Evanston Revue," *Evanston Review*, 19 February 1959.
12. James Lawrence Lardner, "A History of the School of Speech of Northwestern University," 1951, NUA, p. 66.
13. Van Meter interview.
14. Letha Parrot Nims, interview with author, May 1979, New York City.
15. Jan A. Guffin, "Winifred Ward: A Critical Biography," (Ph.D. dissertation, Duke University, 1975), NUA, p. 13.
16. *Ibid.*, pp. 2-4.
17. Miramye Wilson Bradley, "The Contribution of Winifred Ward to the Children's Theatre Movement in the United States," (Master's thesis, Memphis State University, 1969), p. 98.
18. Ward, "Three People," pp. 8-9.
19. Bradley, p. 92.
20. *Ibid.*, p. 95.
21. *Ibid.*, p. 96.
22. Winifred Ward, "Children's Theatre of Evanston," NUA, pp. 15-6.
23. *Ibid.*, pp. 20-1.
24. Chorprenning also held an appointment in the Department of Sociology from 1931 to 1943.
25. Bradley, p. 132.
26. Ward, "Children's Theatre," p. 24.
27. Guffin, p. 130.
28. *Alumni News*, 1 October 1944, p. 11.
29. Ward, "Children's Theatre," p. 59.
30. *Ibid.*, pp. 67-8.
31. Guffin, p. 132.

32. Ibid., pp. 42-3.
33. C. T. Simon, "Curing Stammerers at the School of Speech," *Alumni News*, January 1931, p. 11.
34. Whitt N. Schultz, interview with author, May 1977, Winnetka, Il.
35. Franklyn Haiman, interview with author, June 1975, Evanston, Il.
36. Jane Dinsmoor Triplett, interview with author, July 1975, Evanston, Il.
37. Martin Maloney, interview with author, June 1975, Evanston, Il.
38. Donald Strickler, "Tea Hounds or Pioneers," *Lew Sarett Papers*, NUA, p. 4.
39. Schultz interview v.
40. Paul Knight, interview with author, 1979, Glenview, Il.
41. Alvina Krause, interview with author, September 1978, Bloomsburg, Pa.
42. Beverly Frankel, *Summer Northwestern*, 1 July 1939.
43. Alvina Krause, "Forever Beginning," *TriQuarterly*, Fall 1962, p. 5.
44. Ibid.
45. Ibid.
46. Coincidentally, the actress who played Kate in that production was Diane D'Aquila, the daughter of Krause's former student, Marjorie Hurtubise.
47. Krause interview.
48. "Symposium Drops Krause Production," *Daily Northwestern*, 23 October 1963, p. 1.
49. Ibid.
50. "Krause Answers Statement by Wild," *Daily Northwestern*, 25 October 1963.
51. "Krause to Direct 'Rhinoceros' for Symposium," *Daily Northwestern*, 3 December 1963. Charlotte Lee, professor of interpretation, and Byron Mathis, associate professor of education, comprised the committee.
52. Peter P. Jacobi, "Alvina Krause Stages Ionesco," *Evanston Review*, 23 January 1964.
53. Randy Testa, "Out of Love and a Sense of Joy," *Albatross*, December 1974, pp. 8-9.
54. Randy Testa, "A Chekhov Summer," *Secondary School Theatre Journal*, Spring 1977, p. 35.
55. Lydia Clarke Heston, interview with author, June 1978, Wilmette, Il.
56. Krause, p. 12.
57. Lee Mitchell to author, 12 August 1978.
58. "Fuchs Leaves NU to Revise Book," *Summer Northwestern*, 29 July 1941, p. 6.
59. Helen Pope, "Fuchs Wrote 1st Book Dealing with Stage Lighting," *Daily Northwestern*, 5 December 1944.
60. *Summer Northwestern*, 29 July 1941.
61. Marjorie Minsk Kriz, interview with author, May 1979, Evanston, Il.
62. Fuchs to McBurney, 18 April 1951. Fuchs Personnel File, NUA.

63. Walter B. Scott, interview with author, 1978, Evanston, Il.
64. Wallace Bacon to "Folks," 2 December 1964, Wallace Bacon Papers, NUA.
65. Victoria Zielinski, "Dr. Bacon's Class: A True Experience," *Dialogue*, Spring 1979.
66. Carhart to Dennis, 13 October 1931, Carhart Personnel File, NUA.
67. Carhart to Dennis, 16 October 1931, Carhart Personnel File, NUA.
68. Carhart to Dennis, 24 October 1931, Carhart Personnel File, NUA.
69. Carhart to Dennis, 27 November 1944, Carhart Personnel File, NUA.
70. Carhart to Dennis, 23 May 1945, Carhart Personnel File, NUA.
71. TM, 13 May 1947, p. 14.
72. Carhart to Ann M. Flowers, 13 January 1965, Raymond Carhart Papers, NUA.
73. Tillman to John S. Darling, 24 October 1973, Raymond Carhart Papers, NUA.
74. University release, 22 July 1971, Harold Westlake Biographical File, NUA.
75. Russell J. Love, "Harold Westlake—the Man and His Ideas in Cerebral Palsy: An Appreciation," 16 April 1975, NUA.
76. Ibid.
77. University release, 7 April 1975, Harold Westlake Biographical File, NUA.
78. Don Murray, "Children of the Empty World," *Saturday Evening Post*, 13 September 1958, p. 78.
79. News release, 8 June 1958, Gallaudet College, Office of Public Relations, Helmer Myklebust Biographical File, NUA.
80. Biographical data sheet, Irving J. Lee Biographical File, NUA.
81. Martin Maloney, "Irving J. Lee Remembered," *General Semantics Bulletin*, September 1955, p. 1.
82. Louise Goble Haiman interview with author, 1979, Evanston, Il.
83. David M. Blomquist to Harold F. Williamson, 2 October 1975, Professors I'll Never Forget Collection, NUA.
84. L. Haiman interview.
85. "Citations Contest," *Syllabus*, 1958, p. 5.
86. Schilpp to McBurney, 4 August 1962, Ernest Wrage Personnel File, NUA.
87. Gary Wersky, "Sad Loss," *Daily Northwestern*, 7 May 1965, pp. 4-5.
88. Introduction to "A Murderous Marriage," 30 October 1949, Radio Playshop Scripts File, NUA.
89. "Northwestern University in Television," *Alumni News*, April 1940, p. 8.
90. Eugene Matenky, "Record Voices at Radio Lab," *Daily Northwestern*, 17 February 1943, p. 3.
91. "WJJD to Air Albert Crews' Play Sunday," *Daily Northwestern*, 8 January 1943.
92. McBurney to Hunter, 10 January 1947, Hunter Personnel File, NUA.
93. Jean Marbella, "Campus Mourns Hunter Death," *Daily Northwestern*, 21 November 1975, p. 3.
94. "Charlie Cherokee Says," *Chicago Defender*, 3 December 1975, p. 17.

95. Charlotte Lee, *Illinois Speech News*, Fall 1967.

96. Paul Hunsinger, *Dialogue*, October 1974.

Chapter six:

1. Randolph to Alvord, 8 October 1880, Katharine Alvord Papers, NUA.
2. Alvord to Randolph, 15 October 1880, Katharine Alvord Papers, NUA.
3. The objections of Randolph no longer were an issue. Less than a year after his graduation from law school, he died of suffocation due to a faulty heater.
4. Clipping, *The Daily Globe*, 10 November 1890, Katharine Alvord Papers, NUA.
5. Obituary, *Chicago Tribune*, 1 December 1953, Katharine Alvord Papers, NUA.
6. *Winslow (Ariz.) Mail*, 15 April 1976, Alumni Biographical Files, NUA.
7. *Alumni News*, June 1968.
8. Eve, "Among Other Things," 8 October 1947, Alumni Biographical Files, NUA.
9. Leila Powell Garber, interview with author, May 1979, Evanston, IL.
10. Ibid.
11. Ibid.
12. Ibid.
13. Ibid.
14. Ibid.
15. Ibid.
16. Rosenburger to Patrick Quinn, 5 July 1978, Alumni Biographical Files, NUA.
17. Sheilagh S. Jameson, *Chautauqua in Canada* (Calgary: Glenbow-Alberta Institute, 1979) p. 21.
18. Kovacs to author, undated.
19. "Be Ready to Get Up and Speak a Piece," *Alumni News*, August 1976, p. 3.
20. Ibid.
21. Ibid.
22. Clipping, *The Comes of Zeta Phi Eta*, 1929, Zeta Phi Eta Scrapbook, Zeta Phi Eta National Office, Evanston, IL.
23. *The Comes of Zeta Phi Eta*, 1930, Zeta Phi Eta Scrapbook, Zeta Phi Eta National Office, Evanston, IL.
24. "Behind the Mike with Ulmer Turner," *Radio Education*, Zeta Phi Eta Scrapbook, Zeta Phi Eta National Office, Evanston, IL.
25. Harriet Allyn Crowley and Edward Crowley, interview with author, October 1978, Evanston, IL.
26. Louise Starkey Mead, "Clara, Lu, 'n' Em," *The Comes of Zeta Phi Eta*, May 1936, p. 41.
27. *Summer Northwestern*, 10 July 1931, p. 3.

28. "Clara, Lu 'n' Em at Roosevelt Inauguration," *Alumni News*, March 1933, p. 29.
29. Taylor Scobie, "Clara, Lu, and Em, The Supersuds Girls," NUA, p. 22.
30. Scobie, p. 41.
31. Mead, p. 41.
32. Ibid.
33. Scobie, pp. 20-1.
34. Ibid., p. 39.
35. *Chicago Sun-Times*, 22 September 1978.
36. University release, 24 January 1942, Edgar Bergen Biographical File, NUA.
37. "McCarthy's Degree," *Alumni News*, October 1938, p. 24.
38. Clarence T. Simon, Commencement Program, 83rd Annual Commencement, 14 June 1941, NUA.
39. Committee on Development bulletin, 24 January 1942, Edgar Bergen Biographical File, NUA.
40. "Olympic Victories Herald Greater Northwestern University in Athletics," *Daily Northwestern*, 8 August 1924, p. 1.
41. "Sybil Bauer, Star Northwestern University Mermaid Breaks Record," *Daily Northwestern*, p. 1.
42. Walter Paulison, "Women in Athletics," *Tale of the Wildcats* (Northwestern University Alumni Association, 1951), p. 160.
43. Robert Herridge, "Young Poets Anthology Reviewed; Wiggam Stars," *Daily Northwestern*, 13 November 1935, p. 5.
44. Ibid.
45. Lionel Wiggam, "Obscure Rhymesters Mar 'Illinois Poets'," *Daily Northwestern*, 30 October 1935, p. 5.
46. Sol Gerstel, "In this Corner," *Daily Northwestern*, 1 November 1935, p. 4.
47. FJM, "Side Show," *Daily Northwestern*, 5 November 1935, p. 4.
48. JES, "Side Show," *Daily Northwestern*, 14 November 1935, p. 4.
49. Flossie, "Side Show," *Daily Northwestern*, 14 November 1935, p. 4.
50. Undated clipping, Lionel Wiggam Biographical File, NUA.
51. Ibid.
52. Ibid.
53. Letha Parrot Nims, interview with author, May 1979, New York City.
54. "Kerr's Cohan," *Alumni News*, December 1939, p. 13.
55. William M. Spender, Commencement Program, 104th Annual Commencement, 16 June 1962, NUA, p. 5.
56. "Drama Critic Walter Kerr Recalls Student Days at Northwestern University," *Evanston Review*, 28 June 1962.
57. Constance Bard Wyman to author, 6 September 1978.
58. Alvina Krause, "Forever Beginning," *TriQuarterly*, Fall 1962, pp. 3-12.
59. "Former Speech Student Will Star in New Movie," *Summer Northwestern*, 18 August 1950, p. 1.

60. Charlton Heston, interview with author, June 1978, Wilmette.
61. Charlton Heston, Commencement Address, 1978, Charlton Heston Biographical File, NUA.
62. Patricia Neal, interview with author, June 1979, Evanston, IL.
63. Patricia Neal, Commencement Address, June 1979, Patricia Neal Biographical File, NUA.
64. University release, 4 December 1964, Newton Minow Biographical File, NUA.
65. Newton Minow, Commencement Address, June 1975, Newton Minow Biographical File, NUA.

Chapter seven:

1. "History of Zeta Phi Eta," 65th Anniversary Edition, 1958, National Zeta Phi Eta Office, Evanston, IL., pp. 6-7.
2. "Introducing Zeta Phi Eta," prospectus, National Zeta Phi Eta Office, Evanston, IL.
3. According to Otto F. Bauer, this meeting was the first intercollegiate society debate for all American universities. It is virtually impossible to differentiate between intercollegiate society debate and that which was university sponsored. Qualifications of whether the contests were decision or nondecision enter as well. But clearly, this 1872 meeting was the first intercollegiate debate of its type, and it anticipated the refinements that would follow in later years. Otto F. Bauer, "A Century of Debating at NU: 1855-1955," (Master's thesis, Northwestern University, 1955), NUA.
4. *Tripod*, Vol. IV (30 June 1874): 70.
5. Bauer, p. 23.
6. "Shall We Contest?" *The Northwestern*, 5 February 1892, pp. 34-5.
7. Bauer, p. 33.
8. "Michigan Debate," *Northwestern*, 31 January 1895, p. 4.
9. "The Great Debate," *Northwestern*, 2 May 1895, p. 2.
10. Bauer, p. 34.
11. "Central Debating League," *Northwestern*, 20 May 1897, pp. 4-5.
12. Bauer, pp. 55-6.
13. *Ibid.*, p. 44.
14. Glen Mills, interview with author, May 1979, Evanston, IL.
15. Undated clipping, SSGF, Debate Folder.
16. "Kirshberg, Welsh Bring Back Second National Debate Tournament Victory," *Daily Northwestern*, 28 April 1959, p. 1.
17. "Harvard's Debaters Don't Measure Up to NU's," *Daily Northwestern*, 24 April 1980, p. 1.
18. "Commencement Play," School of Oratory Alumni News Letter, 3 November 1916, School of Oratory File, NUA.
19. *Ibid.*
20. Dennis to Dean, 3 January 1922, Alexander Dean Personnel File, NUA.
21. Dennis to Dean, 16 June 1926, Alexander Dean Personnel File, NUA.

22. SSA, 1925-26, p. 9.
23. Apparently season tickets were offered only briefly, for Lee Mitchell dates the beginning of the subscription system as 1937. Memorandum, 14 May 1968, File in Theatre Department Office, School of Speech, Northwestern University, Evanston, IL.
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66. Karl F. Robinson, "Building Superior Men and Women," *Dramatics*, March 1952.
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68. Simon, p. 22.
69. "National High School Institute," Report of the 46th Annual Summer Program, July 1976-August 1978, SSGF, National High School Institute Folder, p. 5.
70. Coon to Hardy, 29 December 1934, HSF.
71. *Ibid.*
72. *Ibid.*
73. *Ibid.*
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75. Coon to Thomas Gorman, 15 May 1940, HSF.
76. Coon to Dean Lake Traxler, 1 December 1934, HSF.
77. Coon to Hardy, 29 December 1934, HSF.
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Conclusion:

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[Underlined numbers indicate pages specifically devoted to the subject listed. Academic schools, departments, and organizations refer to those at Northwestern University except as otherwise indicated.]

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